

in the flesh

'THE MAGAZINE WITH GUTS!'

No. 10

£1.90

A person wearing a white, mask-like covering over their face, with a small dark mark on the forehead. The person is holding a severed, bloody head in their hands. The background is dark and blurry.

**GUNNAR "LEATHERFACE"
HANSEN &
GREG NICOTERO
INTERVIEWS**

**VIPCO
PAUL NASCHY
TOM TOWLES
FICTION
REAL LIFE HORROR
A-Z OF NASTIES
CENSORSHIP IN FINLAND
REVIEWS & NEWS
AND
GIVEAWAYS GALORE!**

Steve C. (Editor),
Box 1, Garageland, Focus,
Princess Victoria Street, Clifton, Bristol, BS8 4BP

Double figures huh, who'd've thought it? Not me, that's for sure!

Anyway before I go any further I must apologise to anyone who's written to me recently and is waiting for a reply, I've been so busy with this issue that everything has gone by the board, but now I'm trying desperately to catch up, and on the subject of this issue; what do you think of the colour cover then, I'm really pleased and the price is still under £2, a bargain or what? You'll also have, no doubt, noticed that there's no poster in this issue. This isn't a permanent thing, it's just that I couldn't find one that would have suited the contents, so you've got FOUR extra pages instead.

You'll also notice that the contents of this issue don't bare much resemblance to that that was promised in the last issue. The "Revenge of Billy the Kid" interview just didn't happen, despite numerous phone calls

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think of the new IN THE FLESH logo? The new look cover in general? And what, in your opinion, is the scariest moment in any horror film, what makes you jump the most? I nominate the "shears" scene in the hospital corridor at night in "The Exorcist III", I'll publish the answers to this little poll when I've got enough replies to make some kind of sense. Here's some other nominations - The end of "Friday the 13th" in the canoe, the end of "Carrie" with the grave or even the axe or maze scenes out of "The Shining", the choice is yours, but do



CONTRIBUTORS

STEVE C. = EDITOR & ANYTHING UNNAMED.
JOHN P. DREW = BEST POSSIBLE TASTE.
NICK NEWPORT = LIVING DEAD REVIEW.
RICHARD GRIFFITHS = BIZARRERIE.
D. SINCLAIR = REAL LIFE HORROR.
GRAHAM RAE = SGT KABUKIMAN REVIEW.
GREG LAMB = POISON + SLIME CITY.
CHRIS OWEN = FICTION.
HENRIK BROMLEY = GUNNAR HANSEN.
MIKKO AROMAA = CENSORSHIP IN FINLAND.
TIM UNDERWOOD = TOM TOWLES.
IAN WINWOOD = GAUNTLET.
STEVE ANDREWS = CRONENBERG ON....
LEE CLARK = SOUNDTRACK REVIEWS.

Editorial

to sort out a time etc... they didn't reply to my messages, but I don't give up that easily, it's still planned. The "Guinea Pig" feature got held up because of the nature of the films and the fact that I have heard about lots of heavy shit going down on people owning copies. The "Creature films" article is still planned but in a different format than originally intended. "Venezuelan Mambo Movies" was Nick Newport's little, early, "April Fool" on you all, and to punish him for winding up my readership he's not got an article in this issue, only a poxy "Living Dead at the Manchester Morgue" review. Eat your heart out Robert Maxwell! Ruthless, but fair that's me. Finally the "Eye on Obscurities" is also different and is designed to fit in more with the "Vipco" giveaways in this issue, Bava will be featured next time, hopefully? And on the subject of giveaways, there's TWO pages of the bloody things in this issue, God it's almost as good as "Samhain", if only I could fill every other page.... ohh, bitchy! And now, it's time for audience participation what do you all

let me know. If this works I'll start having a poll in every issue. Right, that'll about do it until the second double figure issue. I hope you enjoy the contents of this one as much as I've enjoyed doing them? In the next issue we'll be meeting and greeting some new, old faces - all will become clear. Enjoy ITF #10, still can't over that! See you'all SOON!

P.S. ITF #11 may well be a few weeks later than usual due to a month long holiday in the U.S.A. for myself and my better half, so don't panic about your sub's, you're not forgotten.

Steve.
~

IMPORTANT!

PLEASE, PLEASE, PLEASE WHEN WRITING WITH A QUESTION/QUERY ABOUT ANYTHING, SEND AN S.A.E. IF YOU WANT A REPLY. THE SAME GOES IF YOU WANT TO SEND ARTWORK/CONTRIBUTIONS AND WANT THEM RETURNED. THANKS!

SUBSCRIPTIONS

Most of you noticed that the subscription costs had risen last issue, but that's where they'll stay for now. This colour cover lark isn't cheap you know!

In order to obtain a full years worth of ITF's (4 issues):

U.K. = £9.00 ONLY!
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As always don't forget what issue you want it to start with.

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Small ad' space is available NOW for the next ITF, and the prices are as follows:

£15.00 per 1/4 page.
£30.00 per 1/2 page.
£60.00 per full page.

As previously bulk rates are available, all the above are for one issue only.

NO responsibility is taken for anything obtained from any advert within these pages. Deadlines elsewhere apply.

THANKS TO

RHIAN - LIGHT OF MY LIFE, GRAHAM & SUE, SAMHAIN, PHIL, MIKE, SPENCE, ANT, MARC, ECONOMIC, KEVIN, THE ASSOCIATES, WINSOR/BECK, DAMN FINE DAVE, GREG NICOTERO, MIKKO, HENRIK, DOUG, ROYDEN, GUNNAR HANSEN, THE COLOURBOX CREW, AND MANY MANY MORE! BUT ESPECIALLY YOU FOR BUYING THIS.

ALL CHEQUES/P.O.'S PAYABLE TO:
'IN THE FLESH'

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RED SUN AND EYES.



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WHITE WRITING - FULL WIDTH ACROSS
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YES, YES, YES!! An all new IN THE FLESH T-shirt is NOW available. The design is shown above with the Chinese bouncing vampire in red and white on the front and "IN THE FLESH" in white on the back. The T-shirts are one size fits all (X.L.) and are high quality black shirts. It's THE horror fashion statement for 1992, so send for one NOW!

£7.50

This price is per shirt and includes postage and packing. Make cheques payable to "IN THE FLESH". Don't be seen without one!

NOTE:

THE FRONT PRINT IS FULL SIZE, NOT BREAST POCKET SIZE LIKE THE OTHER ITF SHIRT.

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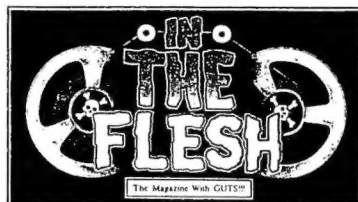
FRONT COVER = THE DEAD PIT.

2. THE EDITORIAL & BITS.
3. THIS PAGE.
4. THE ANY OLD CRAP PAGE - FOR SALE & WANTED.
5. A-Z OF NASTIES (KILLER NUN + LAST HOUSE ON THE LEFT)
6. A-Z OF NASTIES (LOVE CAMP 7 + LOVE CAMP)
7. A-Z OF NASTIES (LIVING DEAD... + MADHOUSE)
8. EYE ON OBSCURITIES (VIPCO CLASSICS - DEADLY SPAWN)
9. EYE ON OBSCURITIES (VIPCO CLASSICS - WARHOL'S DRACULA)
10. THE TOP 10 PAGE - **NEW SECTION!**
11. **WIN! WIN!** TERMINATOR 2, NEKRO 2 C.D.'s, SOCIETY, DEAD PIT, GOLDEN YEARS AND THERE'S MORE!
12. GREG NICOTERO INTERVIEW - PART 2.
13. CONT'D + NEKRO II ADVERT!
- 14+15. REAL LIFE HORROR - THE MOORS MURDERERS.
16. LETTERS & THE ANY OLD CRAP CONT'D.
17. **WIN! WIN!** DEADLY SPAWN, SPOOKIES, BOGEY MAN, PUPPET MASTER 3, LIGHTNING INCIDENT, WRITER'S BLOCK.
18. PAPER & PUS - FANZINES PLUGGED TIGHT.
19. NOTHING SHOCKING FESTIVAL AD!
- 20+21. BIZARRERIE by RICHARD GRIFFITHS.
22. ADVERTS VARIOUS!
23. BEST POSSIBLE TASTE - PAUL NASCHY by JOHN P. DREW.
24. THE GUNNAR HANSEN INTERVIEW by HENRIK BROMLEY.
25. CONT'D.....
26. CONT'D AGAIN + BACK ISSUES.
- 27+28. FICTION - A DEALERS LOT - PART 1 by CHRIS OWEN.
- 29+30. CENSORSHIP AROUND THE WORLD - FINLAND by MIKKO AROMAA.
- 31+32. TOM TOWLES AN APPRECIATION by TIM UNDERWOOD.
33. HOME-MADE HORROR - HERESY.
34. HOME-MADE HORROR - RANDOM STABBING....
35. MISSING MINUTES - DEMONS 1 + 2.
36. FILM REVIEWS (LUTHER THE GEEK, BARTON FINK, STATE OF GRACE)
37. FILM REVIEWS (DR CALIGARI, SLIME CITY SGT KABUKIMAN)
38. FILM REVIEWS (POISON, POPCORN, HIGHWAY TO HELL)
39. FILM REVIEWS (EVIL SPAWN, FIST OF THE NORTH STAR, CANNIBAL HOOKERS) LOW-FI, SCI-FI - THEM.
40. **WORLD EXCLUSIVE REVIEW** - NATHAN SCHIFF'S "VERMILION EYES".
41. CHINESE REVIEWS (CENTIPEDE HORROR, DON'T PLAY..FIRE, DEVIL FETUS)
42. CHINESE REVIEWS (REBEL FROM CHINA, CHINESE GHOST STORY 1,2+3)
43. BOOK REVIEWS (DARIO ARGENTO, ED GEIN, 120 DAYS OF SODOM)
44. BOOK REVIEWS (GAUNTLET, CRONENBERG ON CRONENBERG)
45. SOUNDTRACK REVIEWS (FANTAFESTIVAL, MAN INSIDE, H. VISIONS, NEKRO 2)
46. THE PRIZE GROSS-WORD **WIN** SUBSCRIPTIONS.
47. THE BACK PAGE - NEWS & COMMENT.

BACK COVER = HELLRAISER THE AUSTRALIAN COVER.

26
PAGE
NEWS
ISSUE
BACK

AT LAST IT'S BACK!



ORDERS ARE NOW BEING TAKEN FOR THE STRICTLY LIMITED REPRESS OF **ITF #1**. THERE WILL BE ONLY 650 AVAILABLE. EACH ONE WILL BE NUMBERED AND UNIQUE. TO RESERVE A COPY (OR MORE THAN 1!) SEND A CHEQUE OR POSTAL ORDER (MADE PAYABLE TO "IN THE FLESH") FOR £2.00 PER COPY (INC P+P). PLEASE KEEP THE CHEQUES/P.O.'S FOR ITF #1 SEPARATE FROM ANY OTHER ISSUE ORDERED (ie 1 CHEQUE FOR #1, 1 FOR ANY OTHER ISSUES REQ'D).



FINAL REPRESS

THE ANY OLD CRAP PAGE



It's your page again folks, and it's **FREE!** If you've anything (except videos) to flog off then this is the place. Also if there's anything you're desperate to get hold off once again look no further. The deadline for me to receive your adverts to guarantee they'll appear in ITF #11 is 30/6/92. USE IT OR LOSE IT!!

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WANTED

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WANTED

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CONT'D ON 16

A-Z OF NASTIES

Title: KILLER NUN.

Director: GIULIO BERRUTI.

Starring: ANITA EKBERG, JOE DALLESSANDRO, ALIDA VALLI.

Good title huh! Well it's better than you'd expect. Italian splatter at it's most obscure.

Set in a convent/hospital one of the nun/nurses is going off her trolley, very quickly. She as good as kills an old lady patient by jumping up and down on her false teeth and giving her a heart attack, she then leaves the convent, changes her clothes, and finds a man to seduce, before returning to the convent and the madness that's gradually taking her over.

It's about here that "KILLER NUN" turns into a very soft-core porn film, with a lesbian relationship developing between the nutty nun and her room mate. I said it was obscure stuff, it's also VERY sleazy too.

Anyway our nun has got herself a drug problem too, thinking that the

barbiturates will help her condition, she becomes hooked and hallucinations soon follow, she also commits her first murder - a man who's trying to help her, she beats him to death with a candlestick and throws him from a window, making it look like suicide.

I'm not saying "KILLER NUN" is a brilliant film, but it's better than the title suggests and well worth a look, especially if you're a fan of Italian Giallo-Sleaze, it's no Argento, but it doesn't pretend to be. It's low-budget, nasty trash with low production values and dreadful dubbing, nothing less, but a bit more, it's better than a lot of it's kind, but that's saying nothing.

One thing does spoil it though; the music, it's awful, really irritating. But that's neither here nor there. Worth a watch. Letterboxed in the U.K. by the way.

THE FILM: ***

THE GORE: **



Title: LAST HOUSE ON THE LEFT.

Director: WES CRAVEN.

Starring: DAVID HESS, LUCY GRANTHEIM, SANDRA CASSEL, MARC SHEFFIER.

From obscure Nasty to infamous Nasty, and you don't get much more infamous than this. Every self-respecting horror fan knows this, probably word for word, with that in mind I don't know why I'm bothering reviewing it, but here goes anyway....

As a rule "LAST HOUSE ON THE LEFT" seems to go hand in hand, in the same sentence with "I SPIT ON YOUR GRAVE", can't see the similarity myself. For a start "LAST HOUSE..." is well made and watchable where as "I SPIT..." is badly put together and just plain nasty without reason. I suppose the reason they're compared is the rape/revenge ethic, but that's where it ends.

The story starts with the happy family unit - mother, father and daughter. Mari, the daughter, is about to celebrate her 17th birthday and is going to a rock concert the night before.

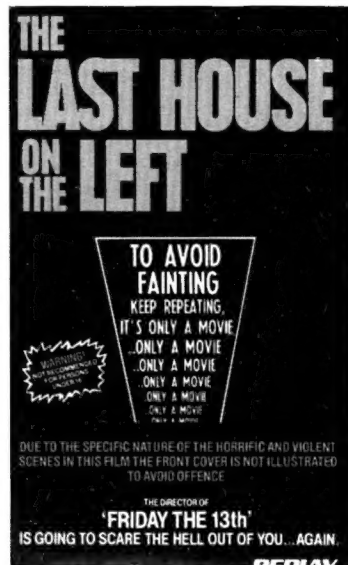
Meanwhile a gang of dangerous murderers have escaped from the local prison and are holed-up in a hotel

near where the gig is. Mari and her friend are passing the very same hotel and seeing one of the criminals outside they approach him thinking he's maybe selling dope, he's not of course and they are caught by Krug and his gang.

As I said "I SPIT ON YOUR GRAVE" is nasty for the sake of being nasty, but that's not to say that "LAST HOUSE ON THE LEFT" is any picnic, it too is nasty, but we're dealing with nutters here and that's what they're supposed to do, isn't it? Granted there's a lot of sadistic torture here and some of it is pretty unnecessary, but it's not shown in gruesome detail and is part of the story... God knows why I'm trying to justify this. It's quite simply a good film, a nasty, sadistic film, but an entertaining tale of murder and revenge. One of the best and nasties. See it if you haven't already.

THE FILM: ***

THE GORE: ***



A-Z OF NASTIES

Title: LOVE CAMP 7.

Directed by: LEE FROST.

Starring: BOB CRESSE, MARIA LEASE, KATHY WILLIAMS, DAVE FRIEDMAN.

Once again I draw the short straw and get the arduous task of reviewing yet another pissawful "Nazi Nasty" (You offered John, remember, Ha, Ha!..ED!) I'd be the first person to admit that "LOVE CAMP 7" is no masterpiece, but it's not really quite as bad as you've probably been led to believe. Made several years before the plethora of suchlike films produced in Italy during the mid 70s I'm pretty sure that the 60s Drive-in audience found it's dubious subject matter quite shocking.

Of course, by today's standards endless nudity and a few lightweight torture scenes seem like pretty tame stuff, but "LOVE CAMP 7" does have its, albeit brief, moments.

The inept plot is hilariously contrived and there's a surprisingly bloody finale featuring throat skewerings, bottles smashed into faces and a few messy gun shot

wounds. But, the definite highlight is Dave Friedman's manic performance as a sweaty Nazi general.

Porn film mogul Friedman produced Herschell Gordon Lewis' early nudie and gore movies, including "BLOOD FEAST", and later went on to co-found the Association of Adult Film Makers. He is now a respected authority on exploitation films. (Check out his endless informative letters published in Psychotronic Video Magazine). Director Frost later went on to make the blaxploitation "classic", "BLACK GESTAPO" (see review in ITF #5).

If you're a fan of (really) bad films you'll probably find some enjoyment in "LOVE CAMP 7", otherwise avoid it like the plague! As I come under the former category I'll be generous so....

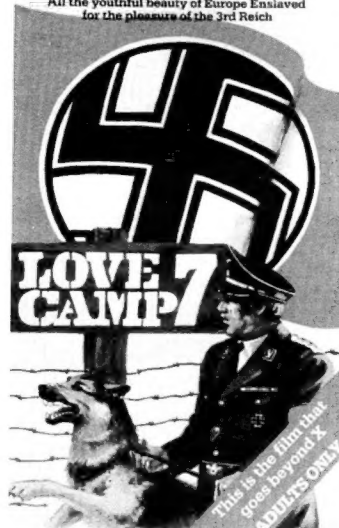
(JOHN P. DREW)

THE FILM: **

THE GORE: *

A Place of Total Despair

All the youthful beauty of Europe Enslaved for the pleasure of the 3rd Reich



Title: LOVE CAMP.

Director: JESS FRANCO.

Starring: NANDA BERGEN, ADA TAULEZ, MONIKA KAELEN, ESTER STUDER.

Hey, it's the old sleazemiester himself, and I get a chance to have a go one of his celluloid atrocities. For that is what this, and most of his work, is - a piece of celluloid crap! And that's a complement!

As you can tell I'm not a big fan of the old perve, I enjoyed "FACELESS" but that was the exception to the rule. "LOVE CAMP" is the personification of the rule...SHIT!

It revolves around a guerrilla camp where the "revolution" is being fuelled, or should the soldiers are, by a harem of reluctant whores, they are taken from the community, against their will and brought to the camp to serve "the cause"!

Mr Franco sure knows how to sleaze it up, infact I think he invented it. "LOVE CAMP" is chocked full of nude shower scenes, nipple close-ups and nudity of every kind, the women even

sleep outside their sheets as the camera pans around the room. He is indeed the old perve, there's even some lesbian action. What next?

Anyway, back to the story - there's lots more shower scenes, infact the whole film is one long shower scene, and not only in the women's! And some of the women escape, but are captured very quickly and that's it, no more story. Complete and utter crap from start to finish. The acting/dubbing is dreadful, the directing amateur and the whole thing a complete waste of time and celluloid.

The only saving grace is the nudity, but even that gets dull because every shot has a naked body in it. One shot even has a nipple out of focus in the foreground while a woman talks in focus in the background, then the focus' swap. FUCKING DIRE STUFF!!!

THE FILM: _____

THE GORE: _____

THE NUILITY: ****



They are all taken

Bride —

Prostitute —

Girl Friends —

To the Love Camp



IVER FILM SERVICES
THE PROFESSIONALS AT PINEWOOD

A-Z OF NASTIES

Title: LIVING DEAD AT THE MANCHESTER MORGUE.

Director: JORGE GRAU.

Starring: RAY LOVELOCK, CHRISTINE GALBO, ARTHUR KENNEDY.

Bearded cockney swinger George (Lovelock) is en route to the lake district when his motorbike is totalled by some woman called Edna (Galbo) in a mini. She gives him a lift, but on the way they stop at her sister's place, only to find themselves in the middle of a murder investigation. It turns out that Edna's sister's boyfriend has been murdered, and the obnoxious police sergeant suspects Katie, Edna's sister, as she is a heroin addict. George and Edna decide to do a bit of sleuthing, and they discover that the murderer is an apparently dead tramp called Guthrie. They go to the local graveyard to check if this guy is really dead, only to find themselves surrounded by freshly risen zombies. It turns out that an experimental pest control device is bringing the newly deceased back to life. Anyhow, they manage to escape from the graveyard after burning the zombies, and George dashes off to destroy the machine whilst Edna legs it to the local hospital, where her sister is being kept, to notify the authorities.

While all this is going on, the police sergeant discovers the burnt corpses at the graveyard and decides that George and Edna are drug crazed satanists.

When George reaches the machine, he discovers that it is now operating over a 5 mile radius. The dead at the hospital begin to rise.....

This is one of the better nasties, and it is certainly one of the goriest. Highlights include a policeman being messily disembowled and eaten, a telephone operator having her tit ripped off and her guts torn out and the obligatory axe in the head sequence. As with Argento's "Suspiria", outdated film stock is used to give the countryside an eerie, washed out look. You'll never holiday in the lake district again after seeing this.

A Spanish/Italian co-production filmed in England in 1974, "...Manchester Morgue" is a well made, bloody and extremely atmospheric zombie flick. Great ending, too. It's also miles better than any of the shit churned out by talentless hack Lucio Fulci!

(NICK NEWPORT)

THE FILM: ****

THE GORE: ****



Title: MADHOUSE.

Director: OVIDIO G. ASSONITIS.

Starring: TRISH EVERLY, MICHAEL MACRAE, DENNIS ROBERTSON, MORGAN HART

One of the many "nasties" with an cut and uncut version available at near enough the same time.

I remember seeing the uncut version on a coach going to Spain, much to the annoyance of the parents with kids on-board, cool or what? Anyway all these years later here I am reviewing it, it's a funny old world Saint!

It follows 2 identical twin sisters - one has everything, the other is confined to a hospital with incurable crippling diseases coming out of every orifice. The fit sister is scared shitless of the pox ridden one because she tortured her as a child and then terrors of terrors she escapes from the hospital! Just then people start to disappear mysteriously.

O.K. so it's as predictable as they

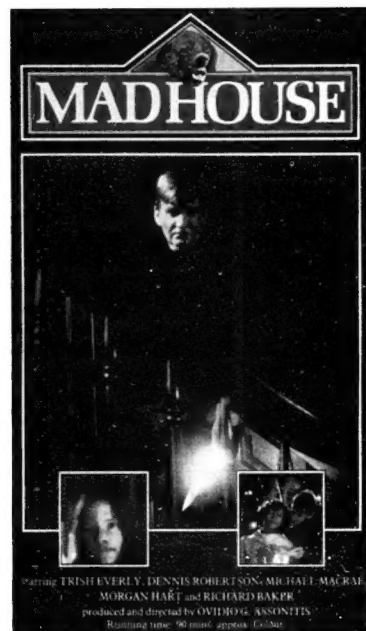
come, but there is a few twists and turns and the acting and production values are better than normal. It's nothing special but it's a competent enough film and quite entertaining, I know it's nothing new, but what is? Tell you what though, I'm going to do an article on horror films that end up with corpses arranged around a table, they went through a phase around the time this was made and "MADHOUSE" was one of the fashion victims.

Anyway that'll about do it, except to say there's a few nice bits of gore in this, the real show-stopper, and the thing that stuck in my mind from that coach trip, is the D.I.Y. canine brain-surgery, Black + Decker through the skull time.

On the whole an above average stalk and slash that deserves a better fate than oblivion.

THE FILM: ***

THE GORE: **½



AN ON OBSCURITIES

DEADLY SPAWN

DOUGLAS McKEOWN



Last issue I promised to be looking at a few Mario Bava films in this issue, but I thought seeing as I've got some Vipco rereleases to give away I'd delve into their archives instead. Mr Bava will have to wait until #11.

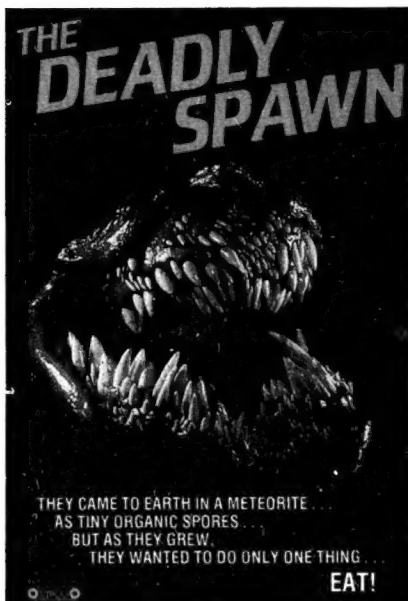
Starring: CHARLES GEORGE HILDEBRANDT, TOM DE FRANCO, RICHARD LEE PORTER, JEAN TAFLER, KAREN TIGHE.

This, incase you didn't know, has just been rereleased by the very same people who released it originally, way back when. I seem to remember seeing a rerelease of it before somewhere too, but that's neither here nor there, it's back now and I for one am celebrating. I am, as I'm sure any regular reader of ITF will be aware, a big fan of trashy monster with big teeth films, and they don't get trashier and more toothsome than this classic, that's for sure! That might sound like an insult, but it's the highest complement.

Storywise, it'd take about two sentences if I was in a hurry, but I've got this page to fill so here goes - A meteor crash lands on the outskirts of a small town. A couple of guys camping out by the landing place are the first victims, but then the multitoothed critter takes up residence in a local house's basement and here it sets about eating everything in sight, or should I say sound? For that's how it hunts and feeds - by tracking the sounds made by.... well lunch, people.

It's a huge beastly about eight foot tall, but that's only half the problem; it's got a big family, lots of little teeth monsters, they're small but they take after their father/mother in every way, including the appetite and penchant for human flesh. You just knew they would didn't you?

Anyway, life goes on fairly normally in the town, that is until people start to disappear without trace. One of the kids who lives in the house is obsessed with monsters and masks and he's the first person to enter the basement and live, he realises that they can only kill what they can hear, and so he stays still and silent and lives. Meanwhile the older



members of the family carry on as normal until the baby critters start to show up everywhere, including a party organised by a neighbour. Here they get in the blender and grab the ankles of the guests and now the shit has hit the fan, big time. The toothsome terrors come out of every orifice and attack every unsuspecting human in sight including the local teenagers who are trapped in the house with a whole host of dentist's nightmares, don't worry though the monster and mask kid is here to save the day, you can always rely on a horror fan!

I wouldn't say that this is a masterpiece, the acting, directing, F.X. work and story are very basic, but considering the obvious lack of budget it does work extraordinarily well and definitely well overdue for its current rerelease. It's a lot better than most monster-horror available at the moment. It's also a lot gorier than anything around on the monster front, though whether any of that will remain in the rerelease is another question? But the original contains quite a lot of the moist red stuff and some really choice moments, such as; a woman getting the skin ripped off her face, several severed heads and various other body parts, a corpse with baby monsters coming out every natural, and some unnatural orifices and quite a bit more. It never did make official "nasty" status, but is a lot gorier than most that actually did, go figure! Classic spanky!

Now try and win a copy of "DEADLY SPAWN", just rereleased on VIPCO, turn to the second competition page in this here issue of ITF. Good luck people.



AN ON OBSCURITIES

DRACULA (WARHOL'S)



Another Vipco classic!

Starring: JOE DALLESSANDRO, UDO KIER, ARNO JVERGING, MAXINE MCKENDRY.

A.K.A. "WARHOL'S DRACULA", of course, though God knows why, what did Warhol actually do? Put up the money I guess? Anyway, they got made and released then disappeared without a trace, well this did. A lot of the other "Warhol" films have surfaced on sell-thru, but for reasons that will be explained later this hasn't had such a fate, instead it has been banished to the ranks of obscurities to be perused in fanzines.

The story, of course, concerns that old pointy toothed guy featured in so much celluloid. On this occasion he hasn't much longer to live unless he drinks the blood of a virgin. Where he is living they are pretty much extinct, thanks mostly to his own appetite I presume? And so in order to find a new supply he and his trusty man-servant move to Italy.

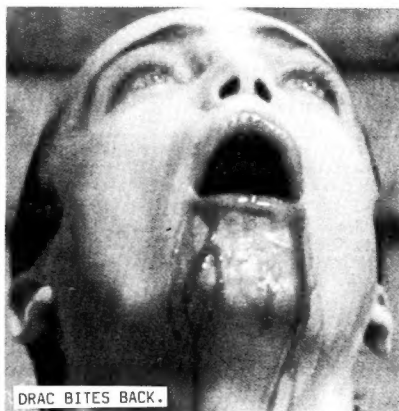
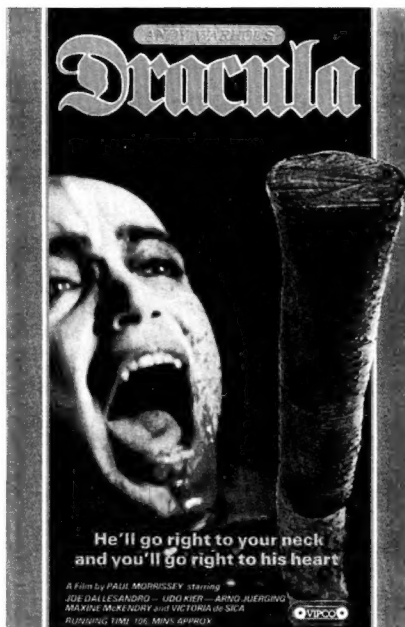
Once in Italy they find a family with several young VIRGINAL daughters and the man-servant convinces their parents that his master is looking for a wife and is a rich nobleman. Convinced of this the Italian family insist that the Count and his aid move into their house with them, reluctantly, of course, the foreigners agree.

The acting is, as usual for "Warhol" films, dreadful, but ineffective. The accents are the best part of the film, the funniest anyway.

Back in the villa, we find out the daughters aren't as chaste as thought for the gardener/handyman has been taking care of their needs...ohh uh! And still is!

Meanwhile the Count is getting more ill by the day. His aid tries to help, he even uses a piece of bread to soak up the blood of a child mutilated in a car crash and the Count eats it and sucks it, but that doesn't last very long. The daughters are next on the menu.

The Count starts his meal, he lures the first of the daughters into his chambers and tries to get her to tell him whether she's a virgin or not,



DRAC BITES BACK.

PAUL MORRISSEY

she insists that she is, but after chomping down on her jugular he pukes and finds out she was lying. The same goes for the next sister, it seems the family were all lying. There is still hope though, there is an older and a younger daughter, the older admits to not being a "wirgin", as the man-servant calls them, those accents! And the younger is saved from being taken to meet Dracula by the handyman, she is being taken by the two middle sisters who are bitten and smitten by the Count. The Count's little game is up and the chase is on! For once I'm going to tell you ending too, as it's the only bit of gore in the film, apart from some blood guzzling:

The man-servant is simply offed by the girls mother with a bullet in the head, but Dracula's death is a lot more spectacular; he's chased by the handyman with an axe. First slicing off one arm, then the other. He runs out into the courtyard where the handyman's axe removes one leg, and the next, when he's a stump on the floor the handyman skewers him through the heart with the snapped off axe-handle. As he does this the older of the sisters runs out and flings herself onto the spike protruding from Drac's chest. Roll credits.

"BLOOD FOR DRACULA" is more of a soft core porn film, until the end sequence which spurts enough jets of red stuff to bring it crashing into the horror genre, believe me "Shogun Assassin" would be proud.

I must admit to not watching any of the, so called, "Warhol" films by choice, they're all pretty awful. But this really is up there with the worst, if it wasn't for that ending it'd be unwatchable. A lost non-classic. A lot of people might disagree, but that's what the letters page is for, use it.

EXCLUSIVE NEWS

With the resurgence of the VIPCO label will follow a rerelease of "WARHOL'S DRACULA". Obviously, it's not known what kind of state it will be in by the time the B.B.F.C. finish with it, but at least you'll get to see it, what a thrill!

TOP 10 TIME

The following is the start of a casual series just to let you know the sort of people you're dealing with this rag. Basically I thought there was just a bit too much Tangerine dream stuff getting in here and I wanted to redress the balance a

little, as it's not really the sort of stuff I listen to. I hope you find it interesting and an aid to getting to know the people behind the comments? There will be more from other regular contributors in future issues. Until then though,

it's left up to me to start the ball rolling so here goes:
By the way, there's no particular order to any of the top 20s, there just as they came out.

STEVE C.

TOP 20 FILMS

1. THE THING (1982) (PERFECT PEACH)
2. DAY OF THE DEAD (THE LAST BUT DEFINITELY NOT THE LEAST!)
3. DAWN OF THE DEAD (127min VERSION)
4. THE KILLER (JOHN WOO CLASSIC!)
5. AMERICAN WEREWOLF IN LONDON (JOHN "DREAM ON" LANDIS)
6. THE BEYOND (UNCUT ONLY!)
7. DEEP RED (ARGENTO AT HIS BEST!)
8. OPERA (AUSTRALIAN VERSION)
9. HENRY: PORTRAIT OF A SERIAL KILLER (THE SERIAL KILLER FILM)
10. MANHUNTER (BETTER THAN "SILENCE....")
11. WILD AT HEART (CLASSIC LYNCH WEIRDNESS!)
12. SHOGUN ASSASSIN (WAY, WAY, WAY AHEAD OF ITS TIME!)
13. THE EXORCIST (PEA SOUP PERFECT!)
14. EVIL DEAD (I + II, O.K. SO I CHEATED!)
15. INTRUDER (UNCUT ONLY, BETTER THAN MOST REVIEWS.)
16. HELLRAISER II: HELLBOUND (AS ABOVE!)
17. TEXAS CHAINSAW MASSACRE II (DITTO AGAIN.)
18. A BETTER TOMORROW II (CHOW YUN FAT RULES!)
19. BAD TASTE (JACKSON CRACKER!)
20. RAISING ARIZONA (RIP ROARING COEN BRO'S CLASSIC)

(Also included in the host of films that should be up there are EXORCIST III, MIRACLE MILE, ALIEN + ALIENS, ROBOCOP, PHANTASM I + II & JUNGLE BOOK, if only it was TOP 100!)

TOP 20 RECORDS

1. NEW DAY RISING - HUSKER DU.
2. NEVERMIND - NIRVANA.
3. LAST SCREAM OF THE DYING NEIGHBORS - DOA + JELLO BIAFRA.
4. ALL RISE - NAKED RAYGUN.
5. V2 - THE VIBRATORS.
6. ALL - THE DESCENDENTS.
7. HATE YOUR FRIENDS - THE LEMONHEADS.
8. ATOMISER - BIG BLACK.
9. INFLAMMABLE MATERIAL - STIFF LITTLE FINGERS.
10. WALK AMONG US - THE MISFITS.
11. DOUBT - JESUS JONES.
12. MACHINE GUN ETIQUETTE - THE DAMNED.
13. EVEN SERPENTS SHINE - THE ONLY ONES.
14. SETTING SONS - THE JAM.
15. BIG WHEELS OF MOTOWN - VARIOUS.
16. SCRIPT OF THE BRIDGE - THE CHAMELEONS.
17. JUNKYARD - THE BIRTHDAY PARTY.
18. FIVE - GOVERNMENT ISSUE.
19. CAN I SAY - DAG NASTY.
20. PSYCHEDELIC JUNGLE - THE CRAMPS.

(Amongst other favourites are THE BUTTHOLE SURFERS, THE POGUES, THE RUTS, LED ZEPPELIN, METTALICA and loads more!)

JOHN P. DREW

TOP 20 FILMS

1. TEXAS CHAINSAW MASSACRE I & II.
2. HUNCHBACK OF THE MORGUE.
3. THE HILLS HAVE EYES.
4. HALLOWEEN.
5. WEREWOLF AND THE YETI.
6. HENRY: PORTRAIT OF A SERIAL KILLER.
7. BLUE VELVET.
8. BLOOD FOR DRACULA.
9. FLESH FOR FRANKENSTEIN.
10. PINK FLAMINGOS.
11. THE GORE GORE GIRLS.
12. A DRAGONFLY FOR EACH CORPSE.
13. WILD AT HEART.
14. ORGY OF THE DEAD.
15. EL TOPO.
16. BLOODY PIT OF HORROR.
17. THE ILSA MOVIES (Cheat!...ED!)
18. NIGHT OF THE BLOODY APES.
19. RUSS MEYER'S UP!
20. HORROR RISES FROM THE TOMB.

TOP 20 RECORDS

1. MACHINE GUN ETIQUETTE - THE DAMNED.
2. THE CLASH - THE CLASH.
3. THE RAMONES - THE RAMONES.
4. DAMNED, DAMNED, DAMNED - THE DAMNED.
5. FRESH FRUIT FOR ROTTING VEGETABLES - THE DEAD KENNEDYS.
6. SNAP - THE JAM.
7. PLASTIC SURGERY DISASTERS - THE DEAD KENNEDYS.
8. THE BLACK ALBUM - THE DAMNED.
9. THE U.A. YEARS - THE STRANGLERS.
10. THROB THROB - NAKED RAYGUN.
11. IN GOD WE TRUST - THE DEAD KENNEDYS.
12. NO REMORSE - MOTORHEAD.
13. 101 DAMNATIONS - CARTER U.S.M.
14. 30 SOMETHING - CARTER U.S.M.
15. NEVERMIND - NIRVANA.
16. THIS IS THE DAY, THIS IS THE HOUR - POP WILL EAT ITSELF.
17. A CATHOLIC EDUCATION - TEENAGE FANCLUB.
18. RAISE - SWERVEDRIVER.
19. GREEN MIND - DINOSAUR JR.
20. BANDWAGONESQUE - TEENAGE FANCLUB.

(A special mention to those who didn't make the Top 20, including: THE BUZZCOCKS, THE SPECIALS, THE POGUES, THE CULT, STONE ROSES, THE CRAMPS, IGGY POP + many others!) CUM ON FEEL THE NOISE!!

DEATHTRIP..1

YOU ALWAYS FALL IN LOVE WHEN YOU LEAST EXPECT IT..



ONE MINUTE I WAS DOZING OFF ON A MORE THAN TEDIOUS BUS JOURNEY FROM GLASGOW TO LONDON..



AND THE NEXT THING I KNEW I WAS SOMEWHERE COLD, WET AND BLACK BUT THE WEIRDEST THING WAS THAT I WAS NAKED.. NAKED AND COVERED IN SOME KIND OF WARM SLIME..



THE SITUATION WAS SO BIZARRE I WASN'T SURE HOW TO REACT AND THEN SOMETHING CRAWLED TOWARDS ME IN THE DARK, I WAS SCARED AND TURNED ON AT THE SAME TIME..



IT STARTED TO LICK, SUCK AND NIBBLE MY AROUSED BODY..

I HAD NEVER FELT SO FUCKING GOOD IN MY ENTIRE LIFE AND I KNEW FROM THAT POINT ON THAT MY LIFE HAD CHANGED FOR THE BETTER.. I KNEW THAT I NEVER WANTED TO BE ANYWHERE ELSE!



It's...

Competition time

VERY IMPORTANT!

IN ORDER TO HAVE ANY CHANCE OF WINNING THESE COMPETITIONS EACH ENTRY MUST BE ON A SEPARATE PIECE OF PAPER.

NO EXCEPTIONS!!

(This doesn't mean you have to send loads of separate post-cards, put them all in one envelope!)

1



THAT BIG ARNIE DUDE.

TERMINATOR 2

Yep, good old IN THE FLESH wouldn't let you down, we too have got some copies of TERMINATOR II to give away, O.K. so it's a bit late compared to the other publications, but they're monthly.

Anyway, I've got THREE copies for the first three correct answers to be pulled out of the sack on the deadline date and here's the easy question:

Q: NAME THREE FILMS (APART FROM T-2) THAT WERE DIRECTED BY JAMES CAMERON.

The deadline for all competitions is 30/6/92. Good luck!

NEKROMANTIK 2

Thanks to the generosity of the gang at Debil Entertainment I've got THREE copies of the very wonderful NEKROMANTIK II soundtrack CD to give away to you lucky people. All you've got to do to be in with a chance of winning one of these gems is answer the following question correctly and get it in by the deadline:

Q: NAME THE PRODUCER OF NEKROMANTIK I & II?

The deadline for all competitions is 30/6/92. Get to it!

SOCIETY

Yet another spiffing give-away for you lucky people to try and win is SOCIETY. It is out on sell-thru NOW! And thanks to WINSOR/BECK and MEDUSA I've got THREE copies of same to let you lot get a chance at winning. Just answer the following question correctly and by the deadline and you've got a chance:

Q: NAME THE DIRECTOR OF SOCIETY?

The deadline for all competitions is 30/6/92.

THE DEAD PIT

Thanks a million to Colourbox video I've got TEN copies of THE DEAD PIT, which is incidentally fully uncut to give-away to you lucky people. The simple question is as follows:

Q: NAME FIVE FILMS, APART FROM "THE DEAD PIT", WITH "DEAD" IN THE TITLE.

Deadline date is 30/6/92.

GOLDEN YEARS

Thanks to the very kind generosity of BRAVEWORLD and THE ASSOCIATES I've also got FIVE copies of the new Stephen King penned sci-fi-thriller to give y'all. It's released on April 21st, but you could have your own copy shortly after that. It's called GOLDEN YEARS and here's the question to be in with a chance:

Q: JUST NAME TEN STEPHEN KING BOOKS?

The deadline for all competitions is 30/6/92. Good Luck!



DR DEAD PIT.

MORE COMPETITIONS ON PAGE 17

A GENERAL IN THE ARMY OF DARKNESS

GREG NICOTERO INTERVIEWED BY GRAHAM RAE - PART 2

Following on from last issue's start Greg and Graham Rae move on to much more unsavoury fair altogether. If you remember it finished on the subject of "EVIL DEAD III" and the animation techniques used....

Q: SO WHAT'S THE DIFFERENCE BETWEEN THIS NEW PROCESS THAT'S BEING TOUTED, "INTROVISION", AND THE OLD STOP-MOTION ANIMATION?

A: Well, what "Introvision" can do is marry the two processes - they'll shoot the live action on one plate and the stop-motion on another and then marry the two images together, so every shot is very layered - it doesn't look processed, it has layers to it. It's really going to be good.

Q: SO HOW DID YOU MANAGE TO GET THE "ARMY OF DARKNESS" GIG? THERE MUST HAVE BEEN A HELL OF A LOT OF COMPETITION FOR IT?

A: Actually there wasn't, simply because Sam is very loyal and devoted to people he's worked with in the past. They talked to us and they talked to Tony Gardner - Tony did about 15% of the F.X. and we did about 85%.

Q: TONY WORKED ON "THE DARK BACKWARD" DIDN'T HE?

A: Yes, have you seen that? It's a pile of shit, just because I don't have any confidence in Adam Rifkin or Brad Wyman, who are the two people who ended up doing "THE NUTTY NUT". The guy who directed "THE DARK BACKWARD" directed "THE NUTTY NUT" when Scott got fired, which is just a fuckin' pile of shit.

Q: I WAS HEARING THAT ADAM RIFKIN HAS JUST CHURNED OUT SOME SCRIPT UNDER HIS PSEUDONYM OF RIF COOGAN CALLED "BLOODBATH A GO-GO" WHICH IS JUST 50 PAGES OF MISOGYNISTIC VIOLENCE AND FUCK ALL ELSE, BASICALLY?

A: Yeah, that sounds like Adam, he's a really sick asshole. But "ARMY OF DARKNESS" is gonna be the film that's

going to blow everybody away.

Q: I'VE HEARD RUMOURS THAT UNIVERSAL ARE GOING TO PUT "ARMY OF DARKNESS" OUT AS A "PG-13" - DO YOU THINK THIS WILL BE THE CASE?

A: I don't think so - I haven't heard that. The thing is, Sam's style, his direction, has moved in such a direction that he doesn't really go for the gory elements anymore - on "EVIL DEAD II" Sam really just wanted to pull out all the stops and make this really non-stop horror marathon. whereas "EVIL DEAD II" was a lot better technically - it had better sets, better lighting. And on "ARMY OF DARKNESS" it's going to be even more so - he's perfecting his craft.

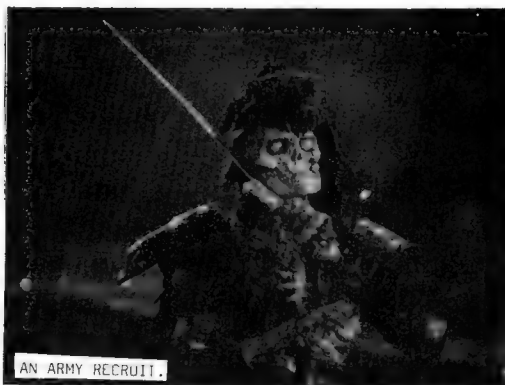
Q: HAVE YOU EVER NOTICED THAT THERE'S A RECURRING MIRROR MOTIF IN ALL 3 FILMS?

A: I dunno - Sam's very much like Scott where he's relying on things that influenced him when he was younger - "Three Stooges" gags and things like that. Sam's injected more humour with every film that he does and this film has a lot of humour in it. When we did "EVIL DEAD II", it ended up being more of a comedy than a horror film and I was kinda disappointed because I really liked "EVIL DEAD I". But, as I see it now in relation to the third film, it's a logical progression.

Q: WHAT WAS THE BUDGET ON "ARMY OF DARKNESS"?

A: I think it was 9,000,000, but it's going to look like a \$20,000,000 movie.

Q: HOW'S BOB KURTZMAN'S VAMPIRE FILM



AN ARMY RECRUIT.

"DUSK 'TIL DAWN" COMING ALONG?

A: We just shot a trailer for it last weekend to try to raise some money and he's going to start editing it this week. It turned out really well, actually.

Q: DID K.N.B. DO THE F.X. ON IT?

A: Yes.

Q: WHAT'S THE GENERAL STORYLINE ON "DUSK..."?

A: It's about a couple of outlaws who kidnap a preacher and his two kids and they help the two outlaws over the border from the U.S. to Mexico where they're supposed to meet up with some other Mafia/Mob type people at this strip joint. When they get to the strip joint, they find out it's actually owned and run by a bunch of vampires so the vampires lock the doors and during the entire night it's a matter of a big shoot-out fight where the outlaws are trying to survive and keep the vampires away. It's a sort of cross between "48 HOURS" and "LOST BOYS".

Q: IT ALSO SOUNDS VAGUELY TO ME LIKE THAT FILM "SUNDOWN"?

A: I haven't seen that one, actually. But Bob's come up with some really interesting ideas that haven't been done before which should be quite good fun.

Q: HAVE YOU BEEN DOING ANY ACTING RECENTLY THEN? (GREG PLAYED THE CHARACTER "JOHNSTONE" IN ROMERO'S "DAY OF THE DEAD" - "WE USED TO TALK TO WASHINGTON ALL THE TIME!")

A: No (laughs). All the guys (K.N.B.) had cameos in "ARMY OF DARKNESS" but I didn't have one because I was on set on "THE NUTTY NUT".

Q: ANYBODY ELSE WE MIGHT KNOW IN THERE?

A: Well, Howard (Berger) and Bob (Kurtzman) had cameos, Clive Barker had a cameo... it was funny because all these directors and actors would just show up on set to visit and Sam would draw them in and throw them in an outfit and put them in the film.

Q: WHAT ABOUT THE COEN BROTHERS (ETHAN AND JOEL. CREATORS OF "BLOOD SIMPLE" AND "MILLER'S CROSSING") - THEY ARE GOOD FRIENDS OF SAM'S, ARE THEY IN THERE?

A: I don't know if they are or not, I hope so, it'd be nice to see them in there.

Q: WHAT SEEMS STRANGE TO ME IS THAT SAM KEEPS HAVING CAMEOS IN THE "MANIAC COP" FILMS - HAS BILL LUSTIG EVER HAD A CAMEO IN A SAM RAIMI FILM?

A: I don't know...I wonder if he was..the guys would probably know, I don't.



THE BELLS ARE RINGING FOR ME AND GARGOYLE!

Q: HAVE K.N.B. EVER BEEN APPROACHED TO DO A PORN FILM AT ALL?

A: No.

Q: WHAT SORT OF F.X. WOULD THERE BE IN A PORN FILM FOR AN F.X. ARTIST?

A: I dunno...there's a couple of guys who do a lot of F.X. for "Hustler" and stuff, I guess like making aliens with three dicks and shit like that. I've never been approached to do anything like that.

Q: IT SEEMS LIKE SHOOTING PHOTO SHOOTS FOR "HUSTLER" IS A SORT OF STANDARD WAY FOR HOLLYWOOD PEOPLE TO MAKE SOME CASH...?

A: Yeah, as I'm sure you well know.

Q: WELL JEFF BURR (DIRECTOR OF "T.C.M. III") WAS IN THERE, RON ZWANG (SCRIPT WRITER), ADAM RIFKIN, PEOPLE LIKE THAT?

A: Rifkin was in there?

Q: YEP! HAVE YOU YOURSELF SEEN ANY GOOD SLEAZE YOU COULD RECOMMEND TO US RECENTLY?

A: Have you seen "MEET THE FEEBLES"? Q: YES, OF COURSE.

A: That was a good one, I haven't seen a lot recently that I liked. What I hope is going to be pretty good is "PEOPLE UNDER THE STAIRS", the new Wes Craven film. We did the F.X. on that.

Q: HAVE YOU SEEN THIS FILM THAT'S GOING ABOUT CALLED "GUINEA PIG"?

A: You mean the Japanese one? Yeah, I did see that actually.

Q: NOW THAT'S A PILE OF SHIT!

A: Yeah, it was funny too because Adam Rifkin borrowed it from Chas Balun and he and Charlie Sheen were watching it and they were convinced it was a snuff movie, so Charlie Sheen called the F.B.I. and they went



to Chas's house and questioned him and everything.

Q: YOU'D HAVE TO BE BRAIN DEAD TO THINK THAT FILM WAS A REAL SNUFF MOVIE.

A: Oh, I know. But, lately, you know, there's not a lot of good films out, especially horror films. It's like I've been saying for the last four years - somebody needs to make another good horror movie to inject some life back into the genre.

Q: "NEKROMANTIK II" IS PRETTY GOOD!

A: So when's that coming out?

Q: PRETTY SOON...I THINK FILM THREAT VIDEO ARE GOING TO BE DISTRIBUTING IT IN THE U.S., I'M NOT SURE ABOUT BRITAIN. IT'S REALLY SICK AND SLEAZY.

A: Of course.

Q: OF COURSE. SO WHAT OF THE FUTURE

FOR K.N.B.?

A: Well, we're getting to the point now where we're being approached by several companies to get into doing a couple of straight-to-video low-budget horror movies which could actually happen. We're going to be making our own movies soon, my friend and then you'll see some great stuff!

Q: I'M SURE WE WILL - THANKS FOR THE INTERVIEW GREG.

THE END



and Jörg Buttgerelts

Are you dead?

Then submit to the dark desires of Monika M.

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REAL LIFE HORROR

THE MOORS MURDERERS

In mid-August, 1965, the British public woke to news that 2 people had been arrested in connection with a series of child murders in the Manchester area. The details of the case, when they came out, were to shock the nation. The story began in Gorton, a slummy suburb of Manchester in 1961....

Myra Hindley was 18 years old, living with her gran, and was starting a new job at a firm about a mile from her home. One of the toughest at her school, she had excelled in sports, had taken karate lessons, and was a loner.

That day, she arrived at work, and her boss introduced her to her new colleagues. One of them caught her attention. He had cold grey eyes, thick brown hair and was at least 6ft tall. He appealed to her immediately. It wasn't long before she'd fallen for him. He seemed so different and so remote. Myra thought she sensed his eyes on her, but if she looked, she saw nothing. It carried on like this for months.

Brady was born illegitimate, he did not live with his mother. She took him, when he was 3 months old, to a friend's house and asked her to keep him.

This was in the Gorbals, Glasgow. One of the roughest areas in Britain. As a young child, he seemed different to the other kids. He had a way with words, was always well dressed, and he was polite to adults. The neighbours liked him, which the other kids resented. They also didn't like him because he looked German to them (it was just after the war) and he was illegitimate. He was very unpopular. Unlike Hindley, he was hopeless at sports and acquired the nickname - "The Big Lassie". He withdrew into himself and as he grew older the seeds of his obsession with Germany took root. He had a sickening curiosity, which led him to dissecting and torturing various animals, just to see what would happen.

There was something frightening about Brady now, and it did his image no end of good. One childhood friend remembers being tied to a post during a game, and paper being piled around his feet. The other kids later swore that it was Brady who lit the paper. He passed out by the time he was cut free.

1947 brought a move to Pollock, and a new school. He smoked in the toilets (definitely a warning sign of someone with homicidal tendencies), showed off a flick knife, and got into horror films.

He ended up in court 11 times for housebreaking and similar offences, the last of which resulted in probation and being sent to live with his real mother in Manchester. He was almost 17 and became prominent in local gangs, where he had a notoriety



for his use of knives, and where he almost certainly killed. Following another court appearance, he was sent to borstal for 2yrs, and subsequently met Hindley.

His passion for Germany grew. He would listen to speeches by the Nazi leaders, and their marching songs, at full blast on his record player.

One day over lunch, Myra asked what the book he was reading was about. "Germany", he replied. She said how much she'd like to go there, and for the first time she saw some interest in his eyes. Before long, he was teaching her German words, and reading to her from his favourite Nazi books.

One day, she asked if he'd like to go out with her, and he said yes. They started going out on trips together - up to the hills, and to what became their favourite place - Saddleworth Moor!

Brady moved in with her not long after, and they turned one of the bedrooms into a studio. Myra posed for pornographic pictures here, usually only wearing a white hood and displaying whip marks on her buttocks. For obvious reasons Brady developed his own photographs.

Not long after this 16yr old Pauline Reade, who lived a few streets away from the couple, left her house to go to a local dance, and was never seen again.

Late November 12yr old John Kilbride went to the cinema with his friend John Ryan, afterwards they went to

the local market and helped a trader for a bit of extra pocket money. Ryan met some other kids and went home, he never saw his friend again.

That same day, having already passed her driving test, Myra Hindley hired a car from a local firm. The foreman of the firm said later that it looked "as though it had been through a ploughed field". It had actually been on Saddleworth Moor.

There was the usual police search of the area, door to door enquiries, even several psychics were consulted. The following month, June 16th 1964, 12yr old Keith Bennet was walking the 200 yards to his grandparents house, he was never seen again.

Brady and Hindley still had their day jobs, his lessons on subjects like the ideas of the Marquis de Sade, continued, even though they were becoming increasingly occupied with their gruesome pastime. They wanted weapons, and their foreman at work ran a rifle club. Myra started shooting practice, quickly getting a rifle and several pistols, even though she didn't have a licence.

Very soon, another person was drawn unknowingly, into Brady and Hindley's private world. His name was David Smith, he was 16yrs old and like Brady, had spent a lot of time in juvenile courts. In the summer of 1964 he got Myra's sister, Maureen, pregnant. They were married in August and moved in with Smith's father. Myra called round one day and invited them for a drive to the Lake District with her and Ian.

While the 2 girls chatted, Brady and Smith talked and drank wine. Smith was impressed by Brady, he didn't treat him like a kid, there was something powerful about him, something that Myra seemed to adore. People were being moved out of the slums in Gorton, and Brady, Hindley and her gran had to move to the Hattersley estate. Her gran was old and frail by now, and spent most of her time in her room.

The couple met a new friend here - Patricia Hodges, 11yrs old, who lived 2 doors away. Her mother was a busy woman, and didn't mind her child going for drives with them. Patricia nearly didn't return from the Moors, but Brady and Hindley knew it would have been too obvious.

The victim had to be chosen at random and the two of them spent most of Christmas planning it. They decided they ought to get rid of Myra's gran first (only for the evening though). It was her uncle's birthday, so Myra drove her gran to his house on Boxing day afternoon, saying she'd pick her up in the evening.

Leslie Ann Downey, 10yrs old, was at the fair with friends. They'd only been there half an hour when they ran out of money. Her friends went home, but she hung on a bit longer. It was

there that she met the two of them, and decided (or was forced) to go with them.

It was early evening, and the 3 of them were in Myra's room. When the screaming and pleading got too loud. A scarf was tied around Leslie Ann's mouth. They took photo's and made a tape-recording, as a reminder. All the child had on were her shoes and socks, and she was made to "pose" for pornographic pictures. One of her pleas was sickeningly ironic - "I'll have to go home before 8 o'clock.. I'll get killed if I don't, honest to God".

Late in the evening, Myra returned to her uncle's, saying that the roads were too bad with snow to take her gran home, which was strange, as she had driven there herself to tell them, and she drove back home as well, leaving her gran to sleep on the settee.

There were police searches again, children were told not to talk to strangers.

Maureen and David moved within a few hundred yards of Brady and Hindley and the four of them started spending a lot of time together, going for drives and staying over at each others houses. They would always drink Rhine wine that Ian bought, and when it grew late the women would go to bed, leaving Brady and Smith to carry on the drinking. Brady began teaching Smith about his philosophy on life (and death) and quoting, in a drunken slurr from the Marquis de Sade. Before long Smith had been given a pile of books to take home and read.

Brady knew Smith was capable of violence, but he wasn't sure how far he would go. He started talking about doing a bank robbery, even asking Smith to stake out a bank for him. When it came to using guns though, Smith wasn't happy. Brady agreed to use blanks, unless they got into real trouble, but Smith still wasn't happy about it.

The lessons still went on though, and Smith was still drawn to him. He had even been making notes from de Sade, for example - "Rape is not a crime, it is a state of mind...Murder is a hobby and a supreme pleasure..."

Brady couldn't resist it, and one night asked Smith if he was capable of murder. They were both drunk, and Smith didn't answer. Brady continued, "I've done it. I've killed 3 or 4". He could tell that Smith didn't believe him, so he outlined his methods; he would pick people between 16 and 21, because the police weren't that bothered when they went missing, and the bodies were buried on the Moors. Brady was annoyed Smith didn't believe him, and ended up saying he'd do another one, even though he wasn't "due for another one for 3 or 4 months. This won't count".

A couple of days later, Brady and Hindley collected all their books and notes from Smith, and drove off with them packed in suitcases. Smith thought the robbery was on, but they were just hiding evidence.

Edward Evans, 17yrs old, was bored. His friend hadn't turned up to meet him at the pub, and he'd wandered around, ending up at Manchester central train station. It was there that he met a friendly man who invited him back to his house with him and his sister.

Maureen and David were already in bed when Myra called around, making some trivial excuse for coming. She asked him to walk her home, and when they were opposite the house Myra said there was something Ian had wanted to give him, and he may as well get it now. Saying that she'd go in first to check if he was busy, she told Smith to come to the house when he saw the lights flash 3 times. He was a bit confused by all the secrecy, but after a minute he saw the lights flash and went up to the house. Brady answered the door to him, and they went inside, Brady going on into the lounge. The next thing Smith knew, he heard 2 piercing screams and Myra was calling "Dave, help him". Going into the lounge, he couldn't make sense of what he saw. half on,



half off the settee, he saw, what he later described as a "life-size rag doll", staring upwards, arms waving madly, and blood all over its face. It fell on the floor near Smith, and he realised it was human; a teenager. Edwards was writhing around on the floor, Brady brought an axe down on him, a total of 14 times. He'd stopped screaming, there was just a gurgling noise. Brady put a cushion cover over his battered head and strangled him with some electric cable, just to finish him off. Smith was rooted to the spot. Brady looked at him and said "that's it... it's the messiest yet". Myra was also there and she didn't look bothered at all. All the time, Myra's gran had been upstairs. Brady wiped his hands, lit a cigarette, and drank some wine. He handed the axe to Smith, saying, "just feel the weight of that". There was blood everywhere, even on the walls.

Smith was worried they might not let him go alive, and the 3 of them cleaned up, Brady and Smith wrapping up the body and putting it in the back bedroom. Myra made a nice pot of tea, and her and Brady made small talk, as if it was a wives' coffee morning - "you should've seen the

look on his face". "It usually only takes one blow". Smith said he had to go, and was surprised there was no argument. "I'll see you tomorrow" said Ian.

He was still very shocked when he got home, but eventually he told Maureen, who couldn't believe it. At 6 am they went to a phone box, carrying a carving knife for protection, and phoned the police.

At 8.20 am, a police superintendent knocked on Brady and Hindley's door. Myra answered and after identifying himself the officer searched the house. The back bedroom was locked and Brady eventually gave him the key. The policeman noticed a bundle under the window with a human foot protruding from it. They were both taken to the police station and eventually charged.

The case was far from solved. Brady's wallet was found to have a coded plan in it - a plan for murder. It was not long before the police had worked it out though. Also, an exercise book of Brady's had John Kilbride's name in it.

Many areas of the moors were dug up trying to find the bodies, but it wasn't until the police enlisted the help of Patricia Hodges, who remembered well the places they used to drive to, that they found the right place. The first grave they found was that of Lesley Ann Downey, almost skeletal by now, her clothes were at the foot of the grave. The police had also discovered hidden in the spine of Myra Hindley's prayer book, a railway left-luggage ticket, which led them to a suitcase kept at Manchester Central Station, containing the photo's and tape recording of Lesley Ann's last moments.

The next, and only other grave to be discovered was John Kilbride's. This was found using a photo of Myra, taken on the moors. She was crouching to the ground and staring at the floor. (She was exactly at the spot of his grave).

Despite the importance of the case, the trial was uneventful. The outcome was not going to be surprising. The most interesting thing was the lack of remorse from the defendants. Only once, when she was shown photo's of Lesley Ann downey did Myra Hindley cry, almost! It took 2 weeks. Brady was given 3 life sentences and another 7yrs.

The public has had a fascination for the Moors Murderers since the case first came out, in-part fed by Brady and Hindley's on-and-off appearances in the papers ever since.

Hindley went through many transformations once she was in jail. Despite the hatred felt towards inmates who had committed crimes against children, her dominant personality came to the fore, and she ruled over the other inmates. She also formed a relationship with a prison officer, Patricia Carnes, who helped plan her escape, but the plan was discovered before they could put it into action.

She found faith in her Catholic religion, and campaigned for parole constantly. More depressed because of her confinement than her past crimes, she has often felt suicidal.

Brady has become a tortured animal, wracked by guilt for his crimes, and feeling deserted when Myra eventually

CONT'D OVER...

CONT'D..

disassociated herself from him. He has always done his best to ruin her chances of parole, making statements to the press hinting at the unknown gruesomeness of their crimes, and eventually confessing to the murders of Keith Bennet and Pauline Reade. He has become quite mentally ill.

He may as well not have made such an effort to destroy Hindley's chances of parole, as there can be little doubt that neither Hindley or Brady will ever be released, with a justice system that allows the general public to raise their voices - thereby passing sentence.

Many people think of the Moors Murderers as the most disturbing of multiple killers. This is usually put down to the fact that their victims were youngsters, but I think it's much more than that. I think it was also because they were so conscious. They were so aware of what they were doing. They killed because that was exactly what they wanted to do. There were no psychotic compulsions here, no zombie serial killer who kills women who wear leather boots because it reminds them of their kinky, prostitute mother!

It was their philosophy. They didn't kill as if they were making a cup of tea, they killed as if it was their career.

(D. SINCLAIR)

Dear Steve,
Far be it from me to set myself up as the voice of reason. Being a good liberal I know everyone has got their own opinions and they're free to think whatever they like. Sound

Letters

reasoning does not bother me at all, but when people simply set out to criticise with no purpose and nothing of their own to say, I get pissed off. One such person was Mark Lawrence, in ITF #9's letters page.

To take his points one at a time: Firstly. Why shouldn't a zine cover material that is not, so called, "underground" in nature. I intensely dislike the attitude of some people who want to be part of a "secret" or in a subculture as though this is how they get their kicks. This is more prevalent amongst those into certain types of bands. They are big fans of this group until that band makes it to fame when they drop them and slag them off for "selling out". This also seems to be Mr Lawrence's attitude. Mainstream horror is just as relevant to us gore-hounds as the two genres, though differing in styles and amounts of blood seen to be spilt, they do feed each other with inspiration. Zines shouldn't restrict themselves to just one area of horror (not that ITF does) as it tends to lead to a stagnation in attitude and then to a very boring zine.

Secondly. The posters as I see it aren't supposed to be related to anything in the zine just an extra, so the quality doesn't really matter. Though the "T.C.M." and "The Exorcist" are far better quality than those that have gone before.

Thirdly. The winge about the length of the Chinese film piece. The Orient

is now where the new wave of movies are coming from so the length of the article is not only legitimate but vital. Once again it seems that Mark is wanting ITF to deal with only the area of horror he is into.

Although I don't like every article in ITF, it is on the whole an excellent zine and almost totally different to Fear in both style and punch. More power to your elbow!

MARTYN J. RENTON, YORKSHIRE.

Well, what can I say after that? Thanks a million Martyn, I couldn't have put it better myself!

Dear Steve,
I have been enjoying ITF for some time now, but recently I have noticed a change in style - you have lost your sense of humour.

In the early days of ITF you took the horror genre with a, much needed, pinch of salt. So many other zines took a genre full of intentional and often unintentional humour far too seriously and ITF was like a breath of fresh air. Please get back that sense of fun. I'm one person who'd gladly pay 40p extra just for that, never mind the colour cover!

D. LEWIS, ESSEX.

Dave,
Thanks for your comments, couldn't understand a word though. Being the reincarnation of Napoleon I only understand French....I'm a teapot.... Ping Ping Ping!! NEEEEEEEEEP NEEEEEEEEEP!

ANY OLD CRAP CONT'D....

WANTED

CAN ANYONE OUT THERE SEND ME ANY INFO ON PETER (BAD TASTE) JACKSON, ALSO WHERE CAN I GET HIS FILMS?

WRITE TO:

MARK KIRKWOOD, 21 PRINCESS AVE, BEESTON, NOTTINGHAM, N.G.9. 2.D.H.

WANTED

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+ ANY INDUSTRIAL/NOISE MUSIC VIDEOS, WHITEHOUSE, SKULLFLOWER, GODFLESH, ETC....

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WANTED

ABSDUR, (ALIEN) CONTAMINATION, ZOMBIE (FLESH EATERS), ANTHROPOPHAGOUS (THE BEAST), THE BEYOND, HOUSE BY THE CEMETERY, FRANKENSTEIN, SHOGUN ASSASSIN, MANCHESTER MORGUE, CITY OF THE LIVING DEAD & ANY OTHER NICE FILMS ABOUT ZOMBIES, CANNIBALS, NAZIS (NOT "ALLO, ALLO") ETC. ORIGINAL U/C, VHS PREFERRED, BUT I MAY BUY BETA TOO WRITE WITH DETAILS TO:

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STILLS, POSTERS, S.TRACKS & A COPY OF

DEEP RED 4 AND BALUN'S "HORROR

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GRAVE".

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(This doesn't mean you have to send loads of separate post-cards, put them all in one envelope!)



To celebrate the arrival of that classic video company - VIPCOO back on the scene I've been given SIX copies each of THE BOGEY MAN, DEADLY SPAWN and SPOOKIES to give-away. They're going as SIX sets (1 of each title) and in order to win one just answer the following question correctly and get it to the editorial address by 30/6/92:

Q: NAME SIX FILMS ORIGINALLY RELEASED BY VIPCOO?

THE BOGEYMAN was reviewed in the A Z of Nasties" back in ITF #3 and DEADLY SPAWN is in "Eye on Obscurities" in this very issue. READ IT NOW!

PUPPET MASTER 3

Yes, it's another ITF give-away, this time thanks to The Associates and C.I.C. video I've THREE copies of the latest in the PUPPET MASTER series; PUPPET MASTER III to offer y'all and here's the question:

Q: ONE OF THE STARS OF "PUPPET MASTER III" IS GUY ROLFE WHO ALSO STARRED IN "DOLLS". NAME THE DIRECTOR OF "DOLLS"?

Deadline date is 30/6/92.

THE LIGHTNING INCIDENT

And another! Once again thanks to The Associates and C.I.C. video I've got THREE copies of THE LIGHTNING INCIDENT up for grabs. The question is as follows:

Q: POLLY BERGEN IS ONE OF THE STARS OF "THE LIGHTNING INCIDENT", SHE ALSO STARRED IN "CRY BABY". WHO DIRECTED "CRY BABY"?

Deadline date is 30/6/92.

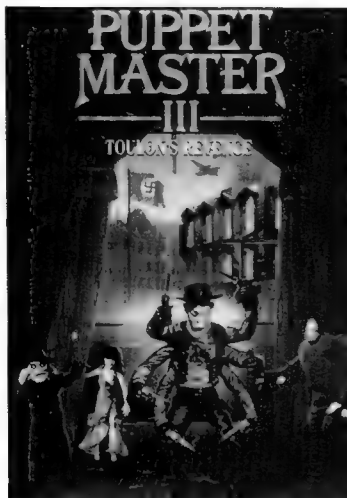
WRITER'S BLOCK

There's no end to them! And again The Associates and C.I.C. video are the ones to thank for the THREE copies of THE WRITER'S BLOCK I've also got to give-away. Questions, questions:



Q: "THE WRITER'S BLOCK" STARS MICHAEL PRAED WHO ALSO APPEARED IN THE "ROBIN OF SHERWOOD" SERIES. WHO PLAYED ROBIN HOOD IN SAID SERIES?

Deadline date is 30/6/92.



976 EVIL 2

THE ANSWER: ROBERT ENGLUND.

THE WINNERS: G. MORGAN, STOKE-ON-TRENT. CAROL POOLEY, TAUNTON. D. LEWIS, OXFORD.

OVERSEXED RUGSUCKERS...

THE WINNERS: E. RAG, SCOTLAND. PAUL WEBB, KENT. JULIAN SMITH, ESSEX. MIKE VAUGHAN, MANCHESTER. JASON BINSTAD, ESSEX. GAYNOR MORRIS, LLANELLI. GARETH JENKINS, DYFED. TROY SPENCER, HANTS. GLYN WILLIAMS, DERBY. JOHN HEYWORTH, WEST MIDLANDS.

FRIGHTNITE 2

THE ANSWER: TOMMY LEE WALLACE.

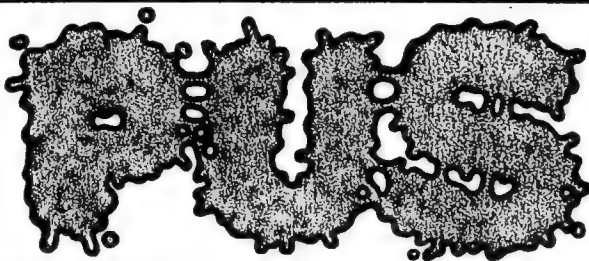
THE WINNERS: JOHN HEYWORTH, WEST MIDLANDS. GLYN WILLIAMS, DERBY. JOHN GAILES, MANCHESTER. P. DUNNIT, CHESTER.

IN THE FLESH

THE ANSWER: TONY RANDEL.

THE WINNERS: PHIL DUXBURY, CUMBRIA. WARREN PARDINGTON, HEREFORDSHIRE. MIKKO AROMAA, HELSINKI.

PAPER &



You know the drill, it's plug time for other publications again. All I ask is you send along any zines you're putting together and give a plug to ITF where and whenever possible.

All zines below are in English, unless stated. Go on give a few of them a go, there's room for as many as can be made.

BLACK

ISSUE #10

THE EROTIC WORLD OF GEMSER, BLAXPLOITATION, INSANE REVIEWS, MIFED FESTIVAL, THE GREAT TWO HEADED RELENTLESS DESECRATION OF GOOD TASTE, REVIEWS GALORE ETC....

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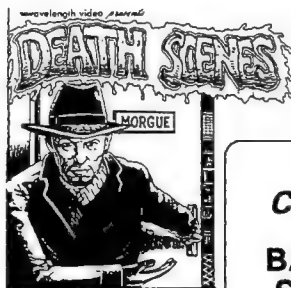
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B I Z A R R E R I E !

I think I can claim, he says taking on a slightly superior air, to have been in one of Britain's first video families. I will always remember being called mysteriously into the dining room, I was slightly snappy because "Blue Peter" was on, to have my eyes almost fall out of their sockets by the sight of a Baird badged Ferguson 3V22 and our first ever colour T.V.

This was late 1970s, in the days that blank tapes cost about £20 (we had just one), there was no such thing as a local video store and the term "video nasty" was meaningless. The 3V22 had large mechanical keys at the front that had to be pushed down about 1½ inches to engage the tape mechanism - a sophisticated device that was spectacularly efficient at chewing the blank cassette.

Of course neither the video or T.V. were really ours. They belonged to my father's company who were intending to make lots of promotional films that he would have to show. The promo films didn't materialize so the machine sat comfortably in the corner of our living room until it was replaced with a 3V30 two years later. When, in 1984, the company realised it had made a mistake and recalled all the videos, I was comatose. Drastic action was needed so I spent £250 of hard-earned Saturday money on an ex-rental 3V30 from Redifusion and my life was again complete. This time the thing lived in my room and so started the swift decline into carnage and gore.

Why do I mention all this you wonder and when am I going to get round to any horror films. Well, I am in mourning. The tape drive mechanism on that Ferguson 3V30 has just packed up so the machine has been laid gracefully to rest. I had nearly ten faithful years from it (remember it wasn't new when I bought it) and the picture quality was superb right up to the end.

For me, it is the end of an era. That little machine filled a significant part of my life, caused more arguments with my parents than either puberty or alcohol abuse, and introduced me to the family of Fulci, Argento and Craven.

So, tentatively, I have gone out and bought a new hi-fi video with long play, HQ picture and bizarre trick frame functions. (okay I admit it, first thing I did was frame-by-frame the "Scanners" head bit.) But this new machine has given me nothing but problems.

The picture search goes into black and white accompanied by a terrible tearing sound on the speaker, for some reason about 10 percent of rented videos refuse point blank to play properly, and the so-called transmitter remote control only works if you stand in a direct line within three metres of the sensor.

I feel like I did when my local cinema closed down and I was forced to go to the flashy, and considerably more expensive, multiplex. That an innocent part of my history has been rudely taken from me.



The other timely reason to give you an insight into my past is that rooting around through some old papers the other day I came across two historical documents. The first is a 1982 edition of The Complete Video Guide and it makes bizarre reading. As well as listing all the hardware that was available at the time - and that includes VHS, Betamax, Video 2000 and the completely unheard of Technicolor ¼ inch format designed by Funai for camera work - it gives a rundown of films that were available and top rental charts.

To think, just ten years ago you could go into any video shop and pick up Go Video's "SS Experiment Camp" (March 1982 number 11) or "I Spit On Your Grave" (May 1982 number 30) or "Nightmares in a Damaged Brain" (July 1982 number 38). Yessiree, we sure have come a welcome long way from that.

Being published in 1982, the book just catches the snout of the video nasty scare. It calls the films "thoroughly unpleasant shock movies", and continues: "Films like Snuff, claimed to be a film that includes real deaths, but in reality was just a sick film that was eventually withdrawn by its distributors after a stream of protests, have taken over from adult movies in the best selling stakes." Alongside a still from "The Last House on the Left" is the caption: "A scene from the terror movie TLHOTL... one of the more acceptable of the nasties now flooding the market."

Well, if these films were indeed best sellers, flooding the market and high in the rental charts I want to know where all the copies got to. I'm sure they weren't all seized and burned. Maybe in the back room of every video retailer is a hoard of now-banned

videos waiting for tastes to change and certificates to be awarded before they once again can be viewed.

Or maybe you just have to look at the video swaps section in Samhain that always claims adverts for video nasties cannot be accepted in any shape or form and then lists stuff like: "Rare VHS copies of uncut horror films for sale." Euphemisms, presumably, excepted.

The second document I found was a catalogue detailing an auction of 3,300 video tapes held in May 1985. I remember going along for a couple of hours with no money (well, I had just spent it all on the machine hadn't I) and seeing bundles of ex-rental tapes ready for inspection on tables. Seven years later, looking through the brochure is enough to make you weep. "Cannibal Holocaust" (two copies), "I Spit On Your Grave" (three copies), "Texas Chainsaw Massacre" (too many to count), "Zombie Flesh Eaters". They're all there. They were all there. In front of me. On a table. And I came away with not one. 'A' levels were far more pressing anyway, I bet Top of the Pops was good that week.

On the subject of video nasties, the first one I ever saw was "Zombie Flesh Eaters". It is still one of my favourite films and the kind of thing I like to have on in the background at dinner parties when serving rare steak. (While I think about it I must remember to frame advance the eyeball bit.) The film turned me into a real zombie freak. More than vampires, werewolves or serial killers, the zombie for me is what horror is all about.

I still remember the excited feeling of discovery when I saw "The Beyond" for the first time. It is surely Fulci's greatest film. "Return of the Living Dead" thrilled me so much, I was back in the cinema the very next day with a posse of pressganged chums who were threatening to turn me into one of the living dead if the film didn't match up to my ravings. I still live.

The great thing about zombies is that they give you half a chance. They're sporting creatures and intelligent humans should be able to outwit them. At least before the hide-out is over-run by sheer numbers. Zombie mythology is not that clear cut so lore struggling to establish itself can be gleefully ignored and even used as a plot point. ("The brains! The brains! I hit the fucking brains! Do you think the movie lied?")

There have been quite a few series of zombie films. I remember reading something once about an American called Romero who has apparently made quite a few movies about the living dead but their titles escape me at the moment. Italian zombies, too, really constitute a series because, let's face it, they are all the same. But perhaps the best known series of zombie films comes from Spain. These guys have their own rules and traditions. As the story goes, Templar Knights were executed in the

13th century and their bodies left out for the birds to peck out their eyes leaving them blind. So, when they rise from the earth in search of human blood, as zombies often do, the poor kids have to use their ears to hear where their victims are. See, a sporting chance if ever I heard of one.

According to the Aurum film encyclopedia there were four genuine blind dead films, all directed by Amando de Osorio. The series started in 1971 and ended in 1975 with "Night of the Seagulls", which is the most widely available of the films but that doesn't mean for a minute that you will be able to find it anywhere. I got my copy from Movieland in Tottenham Court Rd years ago. It was released here by Archer Video and I have seen a few different covers so it may have been released by other equally prestigious labels as well. Every seven years for seven consecutive nights seven young women must be sacrificed to the mysterious horsemen from the sea. A quaint village custom that would still be carrying on to this day if it were not for the meddling-in-things-he-doesn't-know-about attitude of Henry, a young doctor put to work in a remote Spanish village.

A period prologue shows a young couple getting lost in the mist. The boy goes off to seek help from a lonely cottage leaving the girl behind. But beneath the bridge we see white-shrouded horsemen advancing on the poor boy. Soon he is slain and the riders canter up and capture the girl who promptly faints. Back in their crypt the girl is tied to a stake and her blouse torn open allowing a nicely gratuitous shot of tits for the freeze-frame hamster stranglers among you.

One of the shrouded figures raises a sacrificial dagger and slashes her chest open before, in a surprisingly graphic shot, pulling out her heart which is offered to their statue of worship. The whole crowd then surrounds the lifeless body and - your guess being as good as mine - they appear to feed.

The present now, or at least mid-70s Spain with all the implications that has for clothing and make-up fashions. Young doctor Henry and wife Joanne arrive at the seaside village in their car. They get out and find some of the locals, an elderly dour lot who refuse to talk to them. Eventually, after a bit of violent frustration, one villager spills the beans to them where the old doctor lives.

The doctor greets them in the customary way by saying gravely they should not stay. "Don't go out at night," he says keeping a straight face. "It's the only way you'll save yourselves." And then he's off, obviously glad to be shot of the place. Later that night Henry and Joanne hear the toll of a great bell chiming midnight and are surprised to hear the seagulls crying.

In the graveyard, tombstones begin to move. As a quick aside to the plot, something strange occurred to me at this point of the film. How come when it takes at least two strapping hunky young men to lay one of these tombstones down (or indeed move one if we're watching a grave robbing film), how weak, brittle zombies can

always shift their own headboards with no extra help? As Don Calfa said in "Return...", they're no stronger than humans. Anyway, that's the kind of thing I think about when watching films like this.

So, the tombstones begin to move. Somehow. And out come black hooded figures. Meanwhile Henry and Joanne go out to investigate the bells. They see a procession along the beach and assume it to be such a strange village ritual they go right back to bed. Shame really because if they had stuck around they would have seen the villagers tie a white-robed young woman to the rocks and leave her for the advancing horsemen, who ride in slow motion.

The next day Joanne goes to the village shop and meets Lucy, a young woman. She is quite friendly and gets hired as a home help, even though she denies all knowledge of the procession the previous night on the beach. She appears to have a hearing problem too because that evening during dinner she claims not to hear

shocked. He rushes to the beach meeting the villagers on the way. Pushing past he unties Lucy, against her wishes I may add, and the two escape along the beach as the horsemen ride up.

The villagers panic. They flee the village just as the horsemen ride into town. Back at the doctor's house Henry, Joanne, Teddy and Lucy do that time-honoured zombie tradition of boarding up the house including the old favourite wardrobe-in-front-of-the-door trick. But the zombies still manage to get in.

Teddy is dragged outside and dies. The others rush upstairs and jump out of the window, cheekily stealing the zombies' horses to escape on. Soon they are being chased. Lucy falls off into the sea and is sworded to death. But the other two are carried straight into the Templar knights' crypt. "They have us right where they want us," says Henry realising his wife Joanne has a sacrifice to look forward to.

But as the zombies approach, Henry



the bell that chimes so clearly.

Suddenly a young woman bursts into the house. "They want to take me away," she cries. Indeed they do, and Doctor Henry just stands there while the woman is carried away by her father. Down on the beach she is tied to the rocks and the horsemen ride up. They dismount and home in on her screams. Back at the crypt we get a couple more tits and she is stabbed off camera.

Henry and Joanne go to the village to look for last night's young woman. They meet village idiot Teddy who blabs the girl's address but tells them they will never find her. The father says, somewhat unconvincingly, she has left to the city with her cousin. Teddy is chased out of town and pushed down the cliffs. We assume, wrongly, he dies.

The climax approaches. That night at dinner, there is a knock at the door. "I must go," says Lucy. "Or the village will be destroyed." She is dragged off and Joanne announces they have to leave the village at once. Henry agrees but while they rush to pack Teddy arrives with a bloody head. He blurts the village's horrible truth. (Every seven years for seven consecutive nights seven young women etc...)

He tells them the young women turn into seagulls after they are sacrificed (hence the crying seagulls and the film's title). Henry is

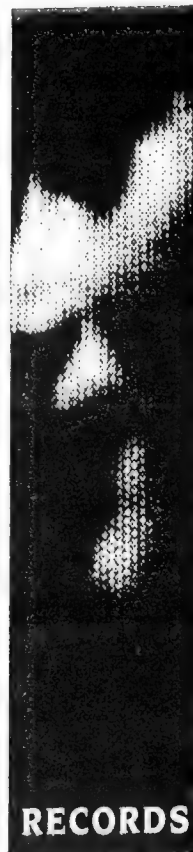
smashes the statue, somehow coming to the sudden conclusion that "this will put an end to all the horror". Sure enough the zombies collapse, crumble and blood gushes from their empty eye holes. Thus, like the demise of morris dancing, another age-old village tradition wastes away.

Well, it doesn't make me want to rush out and find the previous three blind dead films. Although I've seen a lot worse, the production is really too amateurish to make the film enjoyable even as an oddity. I think it was shot in English, you know that Italian style of English that means the words almost but not quite fit the mouth movements.

But the dreadful day for night photography gets really confusing as interior shots completely fail to mix with exteriors and sometimes you don't know how long has passed, and whether it is morning or not. But what is good about the film is the zombie make-up. Their shrivelled faces with sunken eye holes are very well done, although they don't allow for much room for zombie character development. But wacky zombies alone are not enough to make me want to sit through a film again. Unless I happen to be reviewing the bloody thing.

Well, that's your lot this issue. Went into quite a lot of detail there. Next time I'll try to dig out some films you may still be able to find in your local video store.

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IN THE BEST POSSIBLE TASTE

A LOOK AT OBSCURE "CLASSICS" OF EXPLOITATION CINEMA
BY JOHN P. DREW

So here it is. "IN THE FLESH" reaches issue #10 and this is the tenth thrilling instalment of "IN THE BEST POSSIBLE TASTE". Over the past few years we've had a look at nasty nazis, Joe D'Amato, Russ Meyer and, of course, Jess Franco and Paul Naschy. You can rest assured that the next ten issues, and hopefully even longer, will contain much more of the same.

As stated last time around I was really struggling on what to do for this issue. Being a fan of spanish horror/sleaze is not much fun. Everyone it seems is into Italian horror and now also Chinese action movies, but just try getting your hands on rare Spanish films? So, if anyone out there can help please contact me c/o Editorial address.

Admittedly, things were made a mite easier by two pieces of bad news. These were the death of low-budget gore specialist Andy Milligan and the rumour (can anyone confirm this?) that beloved horror icon Paul Naschy had suffered a heart-attack! Hence, for this issue I've decided to stick with Naschy and, hopefully, Milligan will appear at a future date.

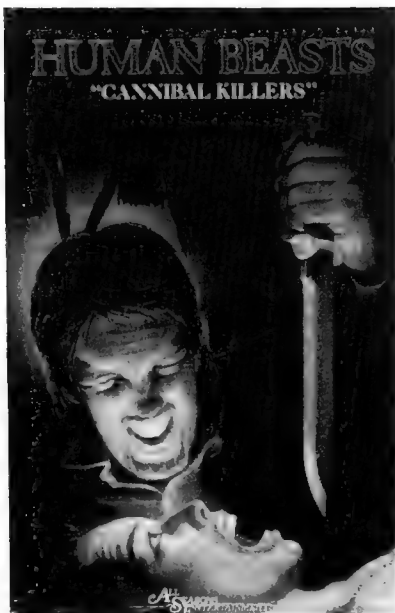
Next issue will probably see the awaited return of Jesus Franco and will include a FULL filmography!!

HUMAN BEASTS.

Starring: PAUL NASCHY, EIKO NAGASHIMA
LAUTARO MURUA, SILVIA AGUILAR,
AZUCENA HERNANDEZ.

Director: JACINTO MOLINA ALVAREZ.

Naschy stars as a top mercenary named



Bruno who is employed by a peace loving Japanese gangster to steal some diamonds. Bruno, dressed in black leathers, double crosses the gangsters and after rubbing a few of them out he escapes on a motorcycle. The peaceful gangster and his sister-who loves Bruno and is pregnant by him - decide to resort to violence to gain their revenge. After a wild shoot-out in some castle ruins the injured Bruno takes refuge in a farmhouse owned by the strange Don Simon and his two nymphomaniac daughters. Don Simon is a doctor and part-time pig farmer and Bruno is soon nursed back to health on a diet of home-made sausages, drugs and numerous bedroom romps. Bruno begins to suffer weird hallucinogenic nightmares, Don Simon whips the cheeky black maid and there are numerous mysterious murders.

Eventually, we discover the secret recipe of Don Simon's sausages and that Bruno is being prepared for meal time. He is stripped naked and tied to a table where his throat is slit and the blood drained from his body. But, before the corpse can be dismembered Don Simon's "dead" wife appears on the scene and shoots the cannibal family.

"HUMAN BEASTS" is surely one of Naschy's most bizarre films which he not only wrote but directed as well. The editing is pretty awful but the tongue-in-cheek plot is so twisted it hardly matters. In fact "HUMAN BEASTS" could almost be a drug induced remake of the "Naschy Nasty" "BLUE EYES OF THE BROKEN DOLL". Naschy is in fine form and his Breton cap and wide-collared brown leather jacket have to be seen to be believed (he also dresses up as Napoleon for good measure!) A "must see" which would've definitely made my top 20 films if I'd viewed it a couple of weeks earlier. AKA "CANNIBAL KILLERS"

FURY OF THE WOLFMAN.

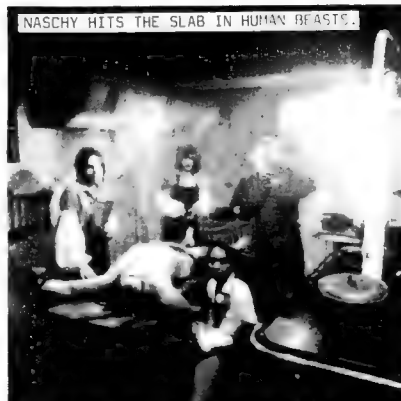
Starring: PAUL NASCHY, PERLA CRISTAL,
VERONICA LUJAN, MICHAEL RIVERS, JOSE
MARCO, DIANA.

Director: JOSE MARIA ZABALZA.

In "FURY OF THE WOLFMAN" Naschy returns as the reluctant werewolf, Waldemar Daninsky, for the fourth time. This time around he's a professor who was cursed whilst leading an expedition in Tibet (told in flashback scenes taken from Naschy's earlier "LA MARCA DEL HOMBRE LOBO"! "THE MARK OF THE WOLF-MAN") Waldemar's wife has become rather upset at his newfound "eratic" behaviour and plots his death with her lover. The murder plot fails and Waldemar kills the lovers before being presumed killed himself in a motor accident.

The action now switches as Waldemar's corpse is exhumed and revived by an ex-doctor colleague call Iona. Iona

PAUL NASCHY



is carrying on the mad experiments of her now retarded father appropriately named Dr. Wolfstein (he's content wandering around corridors garbed in a Michael Myers type mask and a long black cape!) Iona's experiments involve attempting to control the minds of monsters using electrical currents and the castle's cellars are full of "victims" including various monsters, freaks and even a few spaced out randy hippies! Aided by Karen, another doctor who was brainwashed by the evil Iona, Waldemar plans his escape. After fighting off numerous henchmen Waldemar is confronted by his dead wife who has now become a wolf-woman. He kills the wolf-woman and disposes of Iona before being killed himself by multiple silver bullet gunshot wounds.

Like "HUMAN BEASTS", "FURY OF THE WOLFMAN" is subject to some pretty sloppy editing. The intermingling of scenes from "LA MARCA DEL HOMBRE LOBO" doesn't help the plotline but it certainly gives the film a bizarre almost drug-like feel to it. If you're a Naschy fan, you'll enjoy "FURY OF THE WOLFMAN", if not, you may find it just a little confused.

Apologies for the distinct lack of reviews this issue. This due to expected films not arriving on time. Sorry.

THANK TO: The Drew Crew (Jacq + Nick)
NEXT ISSUE: FRANCO SPECIAL!!!

LEATHERFACE SPEAKS!

GUNNAR HANSEN CHATS TO HENRIK BROMLEY

The man who originally brought the legend of Leatherface to life has granted an exclusive interview to ITF and what follows is the man today and his past revealed, warts and all.

Q: FIRST I WOULD LIKE TO TALK ABOUT YOUR WORK AS AN ACTOR AFTER "T.C.M.", SUCH AS THE FILM "DEMON LOVER". HOW DID YOU GET INVOLVED IN THAT?

A: I got involved with it just after I moved to Maine, in the summer after "Texas Chainsaw Massacre" was released. The director got a hold of me and asked if I would be interested in coming up to Michigan to be in his film. It's really just a cameo role. I'm in one scene, but I don't think it's a very good film. I haven't seen it since it's premiere, when I went back out there in the fall of '75. But I didn't like the film very much, it's clearly a first attempt at making a movie. But I hear that the documentary about the making of it is very good.

Q: HAVE YOU SEEN THE FILM SINCE THEN?

A: I got a video copy about a week ago now, but I really only wanted a copy out of curiosity value, and to have a copy of a film I have been in.

A: AND CAMPFIRE TALES, YOUR LATEST ACTING ROLE, HOW DID THAT TRANSPIRE?

A: In that case, these guys in South Carolina got in touch with me, actually they got in touch with me two years ago and we filmed that in the summer of '90. Boy has that gone by fast! Again it was really a one day sort of thing. What I did was I flew down and spent the weekend in Columbia South Carolina. The day I



got there we rehearsed, went through all the lines, and made sure everything was fine, and then we shot

In "Campfire Tales" we had a much better situation than in "Demon Lover" because I was able to go through all my lines and rehearse the day before we started the cameras. It made the shooting a lot easier and a lot more realistic in terms of at least able to deliver my lines better.

Q: YOUR LAST RELEASED FILM WAS HOLLYWOOD CHAINSAW HOOKERS, HOW AGAIN DID YOU COME ACROSS THE ROLE AND WHAT WAS IT LIKE WORKING WITH FRED OLEN RAY?

A: Well Chainsaw was just the opposite in the sense that I knew Fred Ray. We had met at the time I was in Michigan doing Demon Lover and Fred and I had since corresponded in frequently over the years and I hadn't heard from him in a couple of years. He called me up out of the blue and said "I didn't even know if this was still your phone number. But I'm doing a film and I would like to know if you would like to come out and be in it." So I said 'yes' but send me the script, and he had hedged there a little bit, he said it was in re-write right now so I thought there was no script. He's very seat of the pants. I mean I don't think that he was going to do this film unless I came out. So I went out there and arrived at his house in LA at one in the morning. He handed me the script and I went off to bed, read it and got up at seven in the morning and got on the set. I had no time to learn anything, all I had to do was read the script.

So it was just the opposite of Campfire Tales

he would tell me the line, roll the camera and I would repeat the line (laughs) so you could say the acting is a little wooden but I had no time to learn anything. We shot my part in three days which is the Fred Ray film making. I mean Fred is very good when he does shoot, he knows exactly what he wants so he doesn't have to do a lot of repetitive shooting..

Q: ANY ACTING ROLES IN THE PIPELINE?

A: There's a couple in the works but one that looks pretty promising will be shot in Wisconsin, probably in August and again I will play the bad guy. This time I play a psychotic

sheriff, it's called Southern Hospitality and at the moment we are just in the talking stages. I'm supposed to get a script at the end of this week, so I don't know much about it but it looks promising.

Of course you never know. You have to have six films in the works so that one of them actually gets made.

Q: AND YOUR OWN WORK, SUCH AS SCREENPLAY'S HOW HAVE THEY PROGRESSED?

A: Well my writing has been for magazines, and I'm finishing a book, non fiction on barrier islands and another on the making of 'Texas Chainsaw Massacre'. The film writing has been between and is a mixed blessing. I wrote Butchers Pride which I was really happy with. People probably know the story about that when the deal just collapsed. Those of us who got together to do the film realised that we all wanted it to go in different directions. So eventually I ended up trying to produce it and of course the day before I was to fly out and shake hands on the deal with the investors it all fell apart.

The one script that I have actually done and said outright was 'Futbol Moscow', and I don't really know what is happening with that. The plan was it was going to get shot a year ago, but when I spoke with the producers late last summer they still haven't started production. Simply because it's about the Soviets and it's going to be passe soon because doing it was a funny idea two years ago but now i'm not too sure.

So Dan Golden and I pitched a few films last fall in LA and my plan now is to write a script on speck, after I have finished my book. I'm not sure even if it's going to be a horror film which I got a few ideas for which I would love to do, or do something more mainstream. A thriller actually, I think would be very good. I have written a treatment and have got some good response.

Q: DUE TO YOUR ROLES IN THE PAST DO YOU NOW THINK YOUR ARE COMMITTED TO BEING TYPECAST AS PLAYING THE BAD GUY IN THE FUTURE, AND DO YOU MIND?

A: Oh sure, i'm always going to play the bad guy I think.

Q: SO YOU DON'T MIND?

A: I think it's fine, although actually in Demon Lover I played a professor. I like playing the bad



guy. It's an interesting part to play but I would like a character who is a little more complex. The only problem with playing the bad guy is that sometimes the writer simply wants a bad guy who is pretty one dimensional a pretty flat character who just pops up does a bad thing and disappears. And that's not very interesting. For instance this Southern Hospitality sounds like it's going to be a real fun film to do in term's of the character being more interesting, but playing the bad guy is fine by me and I don't have any reservations about it, I think I would rather be remembered for playing the bad guy it's alot more fun.

Q: DO YOU KNOW MUCH ABOUT THE CHARACTER YOU WILL BE PLAYING?

A: No, I don't except for what they have told me he sounds like a much more interesting character than the storyteller I played in Campfire Tales whose was basically there as a bookend to introduce the story.

Q: TEXAS CHAINSAW BROUGHT YOU TO THE PUBLICS ATTENTION DO YOU FEEL THAT YOU WERE RIPPED OFF BY THE PRODUCTION COMPANY CONCERNING YOUR SALARY AND ROYALTIES?

A: I think I was. I think that all of us were. There's no question that the movie made alot of money the question is how much, and where the money went? I think there are people who think we were ripped off by the production company, but think it's pretty clear that we were ripped off by the distributor and you know i'm unhappy about it because there was a time in my life when I could have used that money, I mean you can always use money. I don't like the idea of being stolen from, so in those term's i'm pretty unhappy about it but on the other hand the movie opened alot of doors for me and I don't think it was a bad experience. And when I made the movie I don't think that any of us had any expectations of being paid, you know making money on it. I certainly feel



that I was doing it for the fun of it. For the opportunity of doing something I had never done before and because I was being paid a shooting salary it wasn't alot of money but at least I was being paid each week. But it urkes me that somebody is sitting in the West Indies or whatever with money that belonged not only to me but to the whole bunch of people in the film, but there's nothing I can do about that.

Q: WERE YOU APPROACHED FOR THE PART OF LEATHERFACE IN THE TWO SEQUELS?

A: Yeah, for both two and three. It's interesting Cinema Fantastique did a long article about that but the negotiations with me were very misrepresented in it. They approached me and asked if I was interested and I said 'yes' and they offered me union scale for it, and I said 'no' I won't do it for scale.

Q: UNION SCALE IS THE BASIC FLAT RATE ISN'T IT?

A: Yes, but it was actually scale plus 10%. So I said I want to think about what I might be worth to the film and to come back to me with another offer.

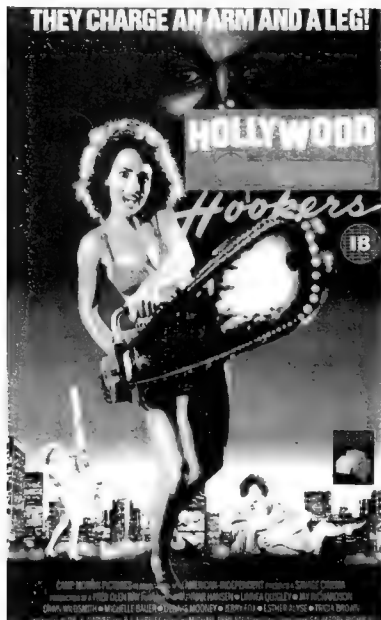
They came back a week to ten days later with and offer 10% less the previous one. They said they were going to take that 10% extra out because you don't have an agent so you don't need it. They were very insulting about it so I said fine I will get an agent, and I did. Which made them very angry, and they

essentially strung us along until they found somebody to take the part. I think that the only reason they talked to me more than once was to cover there tracks in case they had trouble in finding somebody else to play the part

And with number three it was similar in the sense that they did ask me but they really were not interested in paying more than scale so it didn't work out. That was too bad because the director and I had talked a little bit about the film and I think we were both looking forward to working with each other. I know that Jeff Burr who directed three is very disappointed with what happened with that film. You know that they shot an extra ten minutes and stuck it on the end of the film and never told him about it.

Now there's talk of a number four Ed Neil who was the hitchiker in the original one told me last December that there was going to be a fourth one. And that Kim Henkel who wrote the first one has requaired the rites and is going to be doing it himself, and Ed said that Kim was going to write a new film as if two and three had never happened and that's what I have heard. But just the other day I was talking to someone else who had just talked to Kim and he had told him he was doing a new film.

So it will be interesting to see if there is a fourth Chainsaw and whether or not they will make any



1. BLADE RUNNER
2. ALIEN
3. APOCALYPSE NOW
4. CHOOSE ME
5. WOMEN IN LOVE

IN THE FLESH #8 = H.G. LEWIS & NATHAN
SCHIFF INTERVIEWS, RUSS MEYER, PRISON
FILMS. CHARLES MANSON. VIOLENT SHIT 2

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A DEALER'S LOT PART 1 FICTION

Once again, Birch found himself in the same road, the one from where his fruitless search had begun this morning. He stopped walking, realised where he was and again asked himself whether this was really worth his time. After a sixty mile train journey, he had arrived just after ten, and had immediately started to comb the area, asking for help when the previous set of instructions had led nowhere. It had so far proved a frustrating experience, searching for a shop which might have closed down months ago, and should he ever find it, he was prepared to accept his quarry as a boarded up facade.

The day had bordered on the tedious in more ways than one. Low suffocating cloud had hung in the sky since he had arrived and had yielded the beginnings of a number of showers, but none of them were heavy enough to lay claim to changing the plans of anyone below. And they had repeatedly failed to alter Birch's intention. But he could feel rain in the air again, and after looking towards their source, it seemed a downpour was imminent. The wind was also raising itself, intermittent gusts swirling aimlessly up the street, dictating the rain as it began to fall.

Stepping into the doorway of a newsagents, he lit a cigarette and looked out at the build up of the weather and the neighbourhood it was falling on. He had been, it seemed, everywhere within two or three miles of where he now stood, up every street, down every road and had come up with nothing. A handful of the people he had asked had vaguely heard of the tattooist's shop he sought, but none could direct him with any precision to its exact whereabouts, but due to the possibly lucrative nature of its finding, its location was a rod in his back.

He had been here for over six hours now. His feet were tired and aching, and the day had been wasted. He decided there and then that enough was enough, and that after finishing the cigarette he would head back towards the railway station.

He was almost down to the stump when there was the sound of the door opening behind him. But despite there being plenty of room for someone to pass, the voice asked,

"Excuse me." Birch turned to see a woman in the thirties, her face prematurely aged, her hands directing a pushchair which was weighed down with bags of shopping and a young child who was asleep. She had her eyes on the path as Birch stepped aside to let her pass. Seeing the rain, the woman paused for a moment to lift up the hood of her anorak, then continued into the street. She only had the chance for half a dozen paces when Birch called after her.

"Can you help me?" he asked. She turned her head back towards him but didn't stop, whether she didn't trust the men who loitered in doorways or was in a hurry he couldn't tell.

"Why should I help you?" she said, as though he'd done her some terrible wrong in the past. He took a few steps out into the rain after her. "I'm looking for a shop," he said. "A

tattooist's shop. Do you know where it is?" She slowed her pace but still didn't stop.

"Maybe." she said dispassionately. "There might have been one. Don't know whether it's still open though." She turned away to leave her help at that.

"Where can I find it?" he called to her back. "I've got money if you can tell me." Now she stopped, and turned around to see him proceeding to take a neatly folded collection of twenty pound notes from inside his jacket, slip one away and hold it out to her. "I just want to find out where it is that's all."

She looked at the note for a moment as if in a trance, like she couldn't quite believe just what she was being offered, before conceding to its temptation. It was easy money, all she had to do was think, and failing that, lie her face off. She rubbed one of her eyebrows in thought for a second, before muttering "It's... over that way I think, by an old cinema, about a mile." She pointed over the nearby estate. "Small place, don't think there's anyone there now though." She started to walk over to him to claim the note. "It's easy to miss." she added as the twenty was snatched from his hand. The woman almost ran back to the pushchair, and didn't look his way again.

Watching her striding away and pocketing the money, he guessed that he could have just thrown it away. But despite knowing she could have said anything, and even though he had done it himself many times, he could see no reason why she should lie to him. She had displayed an idea of its location before his resortion to cheap bribery, so he decided to follow her notion after all, there was only one way of finding out, and he'd little to lose.

He's walked an estimated mile and a half when he paused. He'd been this way before, sure of it, and had found it devoid of any shops at all, never mind one in particular. But as he looked around him, he could see a side street which he was certain he'd not been down before. Walking briskly through the now steady rain, he arrived at the junction and turned to look down it's length. There, right at the far end, was a sizeable building, a cinema he hoped, and began to stride it's way.

Halfway there he glanced across the narrow, deserted road and saw a shop front so inept and lifeless it could have been empty for a decade. It was sandwiched in a row of equally dead facades, some boarded up with graffiti scrawled planks, others offering smashed windows and fire gutted interiors.

He crossed over and tried the fragile looking door, it was stubborn, but promised access to the willing. He pushed again, it gave an inch, he forced it back by those degrees until there was room for him to gain entry. He stepped inside.

He'd found it. Although the inside was dark and dusty, he could see pinned on all the walls an array of coloured designs, name and faces for customers to chose from. There were hundreds of them, and many seemed so

elaborate as to require a masterly touch to execute them.

The shops owner and artist, the cause of his day long search, was obviously a man who could learn little else in the field. He was a skilled tattooist, but none of that mattered a great deal if he wasn't even here. Birch squinted through the mirk to seek out any occupation, but despite the quite orderly layout, there was no one. But the door hadn't been locked, and surely this wasn't the inside of a disused shop. He opened a couple of the collection of cupboards by one wall. It was full of white cardboard boxes, one of which he removed the lid to find it contained small jars of ink, the lack of illumination hiding their colour. There were some shelves above the cupboards, stocked with the same white boxes, loose jars and some books and files. There were five small chairs against another wall. The large window next to the door may as well not be there, for it's practicality was cancelled by the collection of designs that were glued all over it. The light that laboured it's way passed their outlines was weak and petered out before finding the far wall. But it was sufficient for Birch to catch sight of one picture which intrigued him, pinned to the wall on his right.

It was of a chamber, with a dirt floor and damp walls. At the far end was a large gap in the wall, which seemed to lead to a dark, dungeon like room. However, his interest lay in the two shadows which were cast on the ground, and edged their way just out of the gap, the bodies that formed them inside that far room, and out of sight.

The whole effect was remarkably realistic, almost as though the damp on the walls was there for the touch, and as though, if he tried, he could will his hand down the chamber and through the gap itself, and maybe incite a response from the shadow casters.

He raised his hand to touch the paper and probably cancel the illusion, but just as he was about to touch it. "Do you like it?", a voice asked.

Birch's heart leapt up into his throat and back again as he turned around and his eyes darted all over the tiny room, until they landed on a feature he'd previously overlooked, for there was a face in the corner and it was staring his way. There was someone sitting on a low chair, their body hidden behind a cupboard placed under the window, their face peering over it.

"Yes," replied Birch, his voice shaking just slightly, "it's very.."

"What do you want?" the corner asked. "Milne?" said Birch, his tone now more certain.

There was a pause from the man. "Yes," he said, "I'm Milne. Who are you?"

"Better if you don't know that. Let me say this now, I just want to do business with you and leave, you understand that?"

"You want a tattoo? I'm the best there is you know." The face hadn't yet moved, and Birch could barely see the man's lips move.

"No, I want more than that," said

Birch as he began to stroll across the room, casually running his eyes over the endless display of designs as he did so. "I've heard things about you, something you claim you did, years ago. Do you know what I mean yet?"

"I'm afraid I don't, Mister...?"

"Like I said, no names," said Birch as his gaze dropped on a striking image of two lovers.

"But I'm sure you know what I'm on about, and I want to know more about it."

"There's nothing to know."

"Don't waste my time Mr. Milne." Birch now turned around. "I've spent all day looking for this place, and I'm not leaving until you tell me everything." Milne, who appeared about fifty, said nothing, but looked down at his lap. Birch followed, and saw the vague outline of a black cat, which Milne was stroking slowly. Birch began afresh.

"If you've trouble remembering, let me remind you by telling you what I've picked up, then all I want you to do is confirm a few things and fill in my blanks, not a great deal to ask now is it?" Still Milne said nothing, but in doing so conceded that Birch did seem to have his claws in the past, and would not be relinquished of his grip until he'd torn the entire truth from the old man's memory.

Birch took hold of one of the five chairs, pulled it over and sat on it. His voice lightened a touch. "Look, I'm not here to cause you any trouble. I just want to know a few things, and of course, " he pulled out his fold of twenties and teased the top five away, "I'll make it worth your while." Milne's eyes found the notes and warmed to them, but he also saw where they'd come from. "The lot," he said.

It was something Birch had anticipated for. He'd brought his limit of five hundred, but would get away with paying as little as possible. He'd failed in that, but compared with what Milne's information could earn him, it was a small price to pay.

"We'll see," he said, "first talk. What I've heard was mostly hearsay, rumours, but I think they all share elements of the same truth, about something you say you saw, three years ago was it?"

"Four."

"Four years. You were high at the time, right?"

Milne grunted an affirmative. "On what? It was a new drug wasn't it? Something from abroad, something not on the streets yet." Birch's voice quickened. "I'm right aren't I?"

"There'd be a lot more than rumours if you weren't," said Milne. "What's it to you anyway?"

"I want to know what it was, and where you got it."

Milne's expression seemed to shift. "You're a dealer aren't you?" he asked.

Birch gave out a breath of air for a laugh. "Well I don't look much like an addict do I?"

"Do I?" said Milne. Birch thought of answering for a second but left it.

"You're right, I am a dealer, and a very powerful one, and I don't carry this sort of money around for fun," he said. "So, what were you on?"

Milne thought for fully half a minute, then, "it's been too long," he conceded, "I can't remember what it was now. I didn't ask at the time." At this, Birch stood up and pocketed his money. "Where are you going?" Milne asked.

"Away," said Birch. "They said you were getting on but no one told me I'd be dealing with an old fart with no memory, and I've wasted enough of the day as it is."

"No, no, wait," pleaded Milne, "wait, I still know who gave it to me. I've not seen him for over a year but I can get in touch."

"How soon? I'm a long way from my patch here."

"By morning. I'll go there tonight, myself."

"Tell me where it is and I'll go."

"He won't touch you, but come back early tomorrow and I'll have something for you. In the meantime..." his eyes strayed to Birch's pocket and its contents. Birch produced the fold and split it roughly in two, one of which he pocketed, the other he held out to Milne.

He tried to take it but Birch wouldn't let go at his end, and was gripping it tightly. Milne looked up at him in puzzlement. What else do you want, he thought. "I've also heard about what you claim to have seen. One story mentioned a passageway that eventually lead to hell itself. Do you remember that? I'd imagine it hard not to."

"Like I said, it's been a long time." Birch looked hard at the man. "You're hiding something aren't you? You thought you were really there, and it scared you half to death, and it's what you saw every time wasn't it? The same scene every time? No drug I know of does that, and that's why I want it, and I want everyone to come to me for it. I want a bigger piece of the pie you see." He let go of the money. "That's your piece. You'll get the rest when I meet this friend of yours." Milne had begun counting the money already.

Birch walked over to the window and put his face to it. It was so dirty it was hard to judge the force of the rain outside, but there was still a steady fall for him to walk through. "Where can I stay the night?" he asked back into the room. "I'm not travelling back only to come here again."

Milne didn't look up from his eager addition. "There's a place opposite the railway station."

Birch turned to walk out when his eyes again alighted on the chamber design. He stared at it for a moment and without looking at Milne asked, "This one, how much would it cost me?" There was no reply from Milne as he mumbled his way to the final total, Birch glancing over his shoulder as he reached it. Milne then held up the amount. "No charge of course."

Birch looked back at the design, scanning its detail. "Had one done before?" Milne asked. Birch's eyes never left the chamber and its shadows. "On both arms," he replied.

"A couple on each. A snake and dagger, a rose, a dragon's head, the wife's name." Milne couldn't help but smile over the link between the last two. Did one inspire the other?, he almost asked.

"But this," Birch was saying, "this is...very interesting." He again turned his head to where Milne still sat. "On my chest?" he asked.

"Or your back," said Milne. "But I designed it for the chest. See it in a mirror then can't you?" Birch turned back to the design, and after a final hesitation he announced, "Yes, Yes, I'll have it."

"Good, good," smiled the old man. "It's something to look at is that, and I've not done that one for a long time."

Birch sounded unsure for a moment. "You can still do it though?, just like the picture?"

"Better," said Milne.

It took nearly four hours to apply the design, and he carried it out with a remarkable care, constantly referring back to the design, checking proportions and even the minutest detail in order to capture the realism of the original. Birch had experienced the pain involved before, but had yet been required to endure it for such a period, and was more than relieved when Milne finally drew his head back and muttered "I think that's it."

He reached for a mirror to allow Birch to see for himself. He peered admiringly into the reflection. "Remarkable. You're a very talented man. It's so lifelike," he looked down at his chest, "almost as if it were..." He went to touch it.

"Don't," Milne snapped. "Don't touch it. It's still wet, and will be painful for a time, especially if you touch it."

"Wet?"

"Give it a few hours." Milne put the mirror down. "You can button your shirt now."

Birch did so, then put on his tie and jacket. "I'll be back first thing tomorrow," he said as he made for the door. "Don't let me down." Milne didn't see him exit.

The rain outside was constant but not particularly heavy, and didn't prove especially uncomfortable as Birch made his way through it back towards the railway station. There was indeed a small place opposite and Birch booked one of its many empty rooms for the night. It proved plain and functional, but all he'd be needing was the bathroom and the bed. After an hour at the railway's cafe, the day's exertions began to catch up with him, and what began as a brief rest became a long sleep.

He first woke around four thirty, and continued to drift in and out of consciousness regularly, until he settled on getting up at seven fifteen.

The bathroom was tiny, but would do. All he needed was a quick wash and he'd be gone. Not having anticipated this overnight stay, he'd brought nothing to shave with, nor a clean shirt to replace the one he now lifted from the back of the chair. It was showing the signs of two days wear, but would have to be employed for a third.

(CHRIS OWEN)

CONCLUDES IN 11

CENSORSHIT

around the world



FINLAND

You know it really does start getting on your nerves when you hear people complaining about the censorshit situation in Europe. Well, at least by now everybody ought to know that the situation on the whole is not so bad. Yes, there are countries like Germany and the U.K., but fortunately there also exist some "real" democracies such as Holland and Denmark. But then, Denmark being the only exception, it seems that the further north you go, the more serious the censorshit problems get. The perfect example of this sad fact are the Nordic countries. All the film fans in Norway, Sweden and Finland are the ones to suffer the most. In many occasions it's the Swedes who get the sympathies and regrets; I guess it just isn't widely enough known that we here in Finland have some of the strictest - if not THE strictest - film censorshit regulations in the world. At least our Video Act has many times been regarded as the most insane there is. As a result all the horror freaks are forced to order all the even a bit meaty stuff from abroad (which still thank God! - is a perfectly legal way of getting them).

The film censorshit here is in fact older than Finland is an independent country. The activity has been more or less compulsory for the film distributors all the way from the

very start. Finally, in 1945, the Film Censorship law took force, stating that every film import had to be censored before showing it to general audiences.

Valtion Elokuvalautakunta (Finnish Film Committee) was founded back in 1919 and has existed ever since. Its name was changed to Valtion Elokuvatarkastamo (State Film Censorship Board) in 1945. The "modern" Finnish censorshit laws were passed in 1965 and have remained unchanged ever since.

For a long time the censorshit regulations regarded only the films to hit the big screen. Nobody was interested in videotapes just because VCR's weren't very common and the video market was regarded as a relatively minor industry. Boy, those were the days! Well, there was, of course, the law prohibiting import and distribution of any "brutalizing" material but that didn't worry the video distributors. We used to have the likes of "Shogun Assassin (fully U/C)", "The Exorcist (U/C)" and "Nightmare (U/C as well) on the shelves of our local video shops. There was also plenty of the wonderful B-stuff available: most Ted V. Mikels' titles, "Don't Go Near the Park", Lucio Fulci's "The Devil's Honey", "Murder Rock" and "Manhattan Baby" aka "The Evil Eye" + "Possessed", etc etc... Rumour has it that there even was a copy of the legendary "Texas Chainsaw Massacre" with Finnish subtitles somewhere out there...

The producers of magazine-type T.V. programmes did notice the slowly growing problem that was risking the mental health and the future of the Finnish youth first in the early 1980s. It wasn't, however, until the mid-'80s that the fanatic public debate on sex & violence on tape began. The mass hysteria back then had to be seen and heard to be believed!

The politicians naturally started immediately working on the matter. The first concrete result of the meaningless negotiations was Videolevityksen Valvontalautakunta (Video Distribution Control Committee), which was founded in 1985. Its function was/is exactly the same as that of the Finnish Film Censorship Board, the only difference being that they give ratings only to straight-to-video releases.

This wasn't a solution of any kind as the submitting of the new video titles to the censors still wasn't compulsory. So the worst was yet to come... In 1986 the Finnish parliament voted for the infamous Video Censorship Act, which came into force January 1st, 1987. It stated

BY

MIKKO AROMAA

*Kammeren kaunisto nauti vaarallista
naisista satunnaisesti VAPISEMAAN*

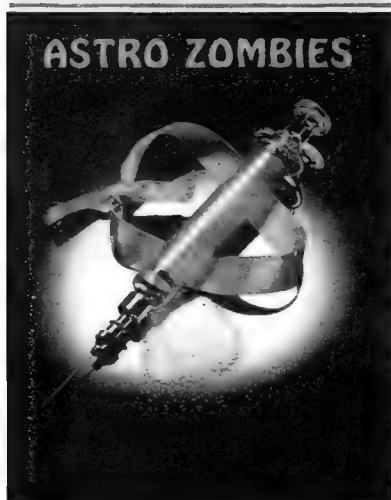


VÄKIVALTAISIA NAISIA
SHERRY VERNON, DIXIE LAUREN and SALLY GAMBLE

10 VIOLENT WOMEN.

that the highest rating for all video releases was to be K16 (not for anyone under 16), the highest possible rating for the cinematic releases being K18 (not for anyone under 18). Every new video film as well as every title already on the shelves that didn't yet have an official rating (yes, there were some "decent" distributors who did submit their tapes to the censors for a rating even before the act took force) of K16 or below had to be sent either to the Finnish Film Censorship Board or the Video Distribution Control Committee for a new rating. Every title had then to be cut to K16 form; if a distributor didn't bother getting an "official" rating for a film, that particular title was, and still is, considered banned, illegal material.

The new system started to work pretty effectively. Almost every tape with a K18 label was removed from distribution quite soon. The less known, not-so-popular titles disappeared totally as the distributors just didn't want to pay anything to get a rating for a film almost nobody would rent. All the wonderful cult flicks vanished. Some major releases, such as "Halloween", "The Shining" and even "Godfather 1+2", were rated K18 and still remain banned. And by far the most illogical



Espoon OVC Videovision

Fact about the act is that it's legal to show K18 films in theatres but it's illegal to watch them at home. Well, if this was some kind of an attempt to make people go to see the films on the silver screen again, it failed miserably. According to the latest statistics the Finns are going less and less to the movies every year...

And now, about the system itself. We've got eight ratings:

K18 - Not for anyone under 18

K16 - Not for anyone under 16

K14 - " " " " " 14

K12 - " " " " " 12

K10 - " " " " " 10

K8 - " " " " " 8

K6 - " " " " " 6

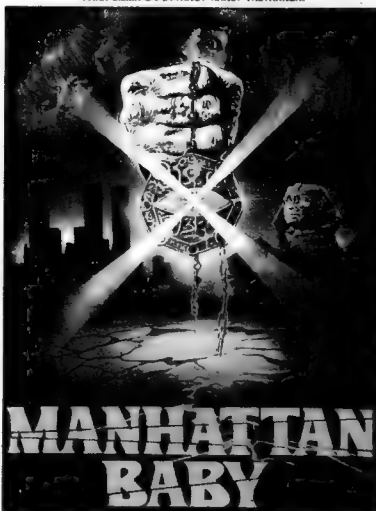
S - General

The censors have a description of every movie's contents and the reasons for a certain rating and possible cuts in their own records that we never get to see.

The censors are very strict on brutal violence and hardcore sex. They also used to ban films for "political reasons", which happened for example to Renny Harlin's "Arctic Heat" aka "Born American"; at least those times are gone. They tend to get "scissor happy" all too often; almost all close-ups are edited whether it's a horror flick, plain action film or a porn movie. It seems that the low-budget releases are cut a bit more often than the major ones, but that doesn't mean that they'd be safe either. It's possible that the theatrical print is uncut, but then the video release gets scissored badly, which was the case with "Wild at Heart" and "Predator 2", to mention a few. The perfect example of the Finnish censorshit politics is Mark Goldblatt's "The Punisher". The original print of the film runs approximately 87 minutes, the Finnish video release runs no more than 76 minutes!!!

Fortunately the censors seem to have loosened up a little lately. The theatrical prints of "Terminator 2" and "Bad Taste" were fully uncut and

PAHA SILMA OM OTTANUT HÄNET VALTAANSAI



VIDEO TRADE - valtak. kauhokuvapainos MANHATTAN BABY
 ohjannut CHRISTOPHER CONNELLY MARINA TAYLOR
 ohjottu ROCCO GIOVANNI FREZZA
 käsikirjoitus ELISA LIVA BRIGANTI &
 DARIO ARMANDO SACCHETTI musiikki JOHN CACAVAS
 leikkuri CASIMIRO LENTINI ohjauk LUCIO FALCI

rated K16, which means the forthcoming video releases will also be uncut. An uncut print of De Palma's "Carrie" got a theatrical release with a K18 rating fairly recently after being banned for 15 years. The video print of "Hardware" was fully uncut. And finally, the video release that I've heard all the readers in the U.K. are envious of, "The Clockwork Orange", without a single cut! It is said that the

ministry of education is also working on some changes to the video censorshit regulations; even they are beginning to realise the consequences of the major mistake of 1986.

We, the Finnish horror & trash film fans, have also taken a step towards better conditions in our country. Dark Fantasy Society was founded last August to unite all the Finns interested in the sleaze and the obscure and to make the genre widely known, accepted and appreciated. One of the main aims is to affect the censorshit regulations in one way or another, and the current political atmosphere being what it is, it seems that we have some hope. The society also publishes Finland's biggest selling horror fanzine, "GOREHOUND". We are, of course, always looking for interesting foreign contacts as well, so any similar societies, horror film clubs, film distributors and retailers willing to co-operate and supply films & stuff, or just anyone interested, please get in touch. The address is:
 DARK FANTASY,
 P.O. BOX 178,
 00521 HELSINKI,
 FINLAND.

So, the future still doesn't look too bright, but at least we're beginning to see some light at the end of the loooooong tunnel... And then, as a friend of mine insisted, you can always try to think of the positive side of this all: there are at least ten times more people interested in the horror/splatter/trash films than there would be without the idiotic Video Censorshit Act. The fanzine scene is more lively than ever; at the moment there exists at least five more or less regularly published pure horror/trash zines in addition to "GOREHOUND". So far, not so bad...

WANTED!

EXCLUSIVE INTERVIEWS! If you met up with someone famous and got an interview that hasn't been published anywhere, then I WANT IT, NOW!!!

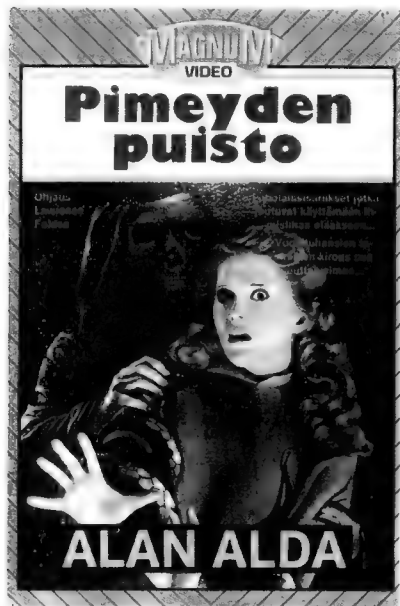
BOOK REVIEWS! Mostly novels and fiction in general, SEND IT HERE, NOW!!!

ORIGINAL REAL LIFE HORROR! The more obscure the better, with photo's essential!

HOME MADE HORROR! Send along your back yard splatter flicks. Photo's again essential.

STILLS! Rare horror/sci-fi stills wanted, for use in IN THE FLESH. Good price paid, but not OTT. Send details to:

SEE PAGE 2!



I DON'T REMEMBER ALAN ALDA IN "DON'T GO NEAR THE PARK"?

TOM TOWLES

AN APPRECIATION BY TIM UNDERWOOD

Who remembers the good old days? The days when you could go into the video shop and pick up a copy of the latest Italian cannibal zombie sicko from the shelf. The dubious pleasures of feasting your eyes on a new bout of gut-munching, eyeball-piercing, knob-hacking etc., only just overshadowed the joys of revelling in what character the inimitable John Morghen was playing this time. Maybe a different name, maybe a different outfit, but always the same sort of wanker - the guy who had "KILL ME, HORRIBLY" tattooed on his forehead. You know the score, the one you really hate, the one who's going to last till the final reel and then die in some marvellously mutilated way. Yes, friends, they truly were the good old days.

But alas, old days is what they were. "Cannibal Ferox", "City of the Living Dead" and all other uncut epics are no longer on the shelves; and what was the last "nasty" you can remember with dear, dear Johnny in. But take heart, keep your fingers crossed, it looks like we may have a new genre star in the making. For, having appeared in three eagerly awaited and much talked about horror films in recent times, and each time as a bad guy, maybe Tom Towles is mounting a challenge to Morghen's crown. The films (as if you didn't know) are "THE BORROWER", "HENRY: PORTRAIT OF A SERIAL KILLER" and "NIGHT OF THE LIVING DEAD - 1990"; and definitely in the latter two, and even at the start of the former, boy, does he play a wanker!

Of the three performances, Tom Towles' part in "The Borrower" is by far the shortest. Having seen "Henry" previously, I was very much looking forward to McNaughton and Fire's next collaboration, but on the whole I must say that I found "The Borrower" a bit of a disappointment. The basic



plot, for those of you who don't know, revolves around the story of an alien banished to earth from his own planet as punishment for his intergalactic crimes. When his human disguise starts failing him he has to resort to tearing off good old homosapien heads and wearing them on his own body. Nice idea with a lot of potential you may think (as I did), but somehow it doesn't quite work. Don't get me wrong, it's not awful... it's just not what it could and should have been. It has more humour in it than I expected for starters, some works, but a lot doesn't. Of the more noteworthy is a nice scene where a lunatic is wheeled past two detectives in a hospital lobby and lunges in a superbly hysterical manner at them, and a scene near the end where the alien steals a rottweiler's head to wear borders on the classic. It's one of those scenes where you know it's coming, and when it comes it's so ridiculous you just have to laugh!

Some novel concepts were included as well - I particularly liked the start, when the alien is told that as punishment for his crimes he has been "genetically devoted" to a human being - nice idea boys. The gore, however, was not as plentiful as many people (including myself) might like. Unlike the other two films mentioned, Towles is only in this film for about the first half hour and after his first five minutes his acting talents are rarely called upon. The reason being that he plays one of the two men who first find the alien; he promptly gets his head ripped off and then spends the rest of his screen time playing the confused alien who does little more than mimic the words of other characters. His part then ends abruptly when the alien decides to wear Antonio Fargas's head instead (Huggy Bear from "Starsky and Hutch") and hence poor old Tom becomes "surplus to requirements".

In his first five minutes though, Towles puts in a marvellously enjoyable performance. He plays a

scummy, rotten-toothed hillbilly poacher with all the charm of my arse after a vindaloo! The start of the film, with the sentencing of the alien followed by Towles's short lived depiction of a hillbilly, acts as a promising introduction which unfortunately doesn't get followed up. I mean you really enjoy hating this guy and he's only on screen for five minutes - watch it and you'll see what I mean.

Anyway, enough about "The Borrower" except to say don't be put off renting it, it doesn't quite deserve to die the dreaded "video death" of so many other shitty horror videos. And when you do see it, watch out for the best gag in the film when Towles, now playing the alien, unintentionally eats a dead rat hidden in a bowl of soup - it had me rolling up.

"Henry: Portrait of a Serial Killer" gave Towles a far greater chance to display his acting abilities, and also saw him being killed in one of the most painful screen deaths I can ever remember seeing. It still amazes me that the BBFC (God bless 'em!) kept their grubby hands off it as much as they did. If you get the chance to see it uncut then do so, but even the mildly trimmed version will pack a mighty wallop.

Anybody reading this will undoubtedly have read at least a couple of articles on "Henry" already. I have read about a dozen myself, and what amazes me is the universal acclaim such a fierce horror film has received - fuck me, Barry Norman will be singing its praises next! I'm not going to bore you by regurgitating everything other people have said, it's enough to say what you have read is true; it's a remarkably gritty, true to life film, it's violent, gory and it scares (a rarity these days). In short, this film HURTS!

The acting is of a uniformly high standard throughout the whole film. Both Michael Rooker as Henry, and Tom Towles as his mate, Otis, are superb. But while Rooker's character is shown to have at least some nice



points, Towles as Otis once again makes you feel contempt for the character. Otis is a real sick mother' - you despise him and he deserves it. I suppose it's possible that Towles is like Bob Hoskins, resembling his characters in real-life and so not such a great actor. I doubt it though, nobody could be that twisted in reality and still get work. Good old Tom just seems to be particularly adept at playing the wanker, making you loathe him and enjoy loathing him at the same time. Otis's character becomes more depraved as the film goes on; he goes from drug-pusher to murderer to necrophile (or attempted at least!) He finally gets bumped off after Henry catches him trying to rape and murder his own sister, and boy what a death! He is stabbed, first in the eye and then in the chest/stomach, and then for good measure, lovable Henry saws him up in the bath and packs him away in bin liners. Sounds nasty? You just wait till you see it, buddy! While the sound affects accompanying the sawing up are unpleasant enough, it's the stabbing that really makes you squirm. Maybe there's something about the way it's filmed - shot from a low camera angle, but when Henry stabs Otis in the stomach and then forces the blade up under his ribcage, you don't just feel it, you virtually die with him! It's a classic film with a horrible atmosphere, and Towles' performance is a marvellous depiction of a "scum of the earth".

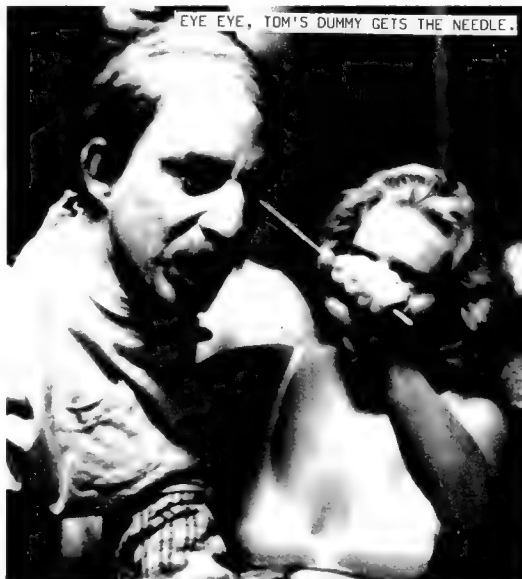
But if you find him a reprehensible pain in the arse in "Henry", you just wait till you see him in "Night of the Living Dead - 1990"! In this film he excels himself. Savini's remake sticks closely to the storyline of Romero's 1968 classic, and Towles takes over the role of Harry Cooper (you know, the bald guy who locks himself in the cellar in the original). In the '68 version, Karl Hardman played the part and you really hated him, but you just wait till you see how Towles plays it! You can even sense Towles's relish at playing the part as you watch him. When I sat down to watch the film, knowing it was directed by Tom Savini and produced by George Romero, I was looking forward to an immense bloodbath - it isn't. In fact the first thing that strikes you about the movie is the restraint that Savini has shown. I mean there's

loads of bullet hits in there and hardly a squib in sight! But I'm not slagging it off, it's quite a good film.

Savini and Romero have succeeded in remaking the original without losing any of its broodiness or claustrophobia; they've captured the same feel that the original had. Like the original, it's a fairly slow moving film but this time around the acting is of a far higher standard. A good change in plot structure in this new version is with the character of Barbara; instead of falling into a state of catatonia as in the original she arms herself to the eyeballs and virtually grows a pair of bollocks to do battle against the zombies! It's a character change that works very well.

it hard to believe the film-makers left in. It's in a scene where a fat, bald zombie is advancing on the character of Barbara while she's fending him off by beating him about the head with a poker. Handled well this scene could be intensely violent, as it is it looks like an actress beating up a blow-up doll of Buster Bloodvessel! It's so bad I laughed out loud.

The best thing in the film though, is good old Tom. His portrayal of Harry Cooper is superb - you feel like climbing in the screen and beating shit out of him. Towles really does play the part to perfection - he was born for it. By the end of the film you hate him so much that you're really glad when he finally gets killed. I'm not giving away exactly



Having said that Savini directed with restraint, "Night of the Living Dead - 1990" is not without its quota of bloodletting and violence. I particularly liked the zombie that gets its legs and spine broken after being hit by a car and still tries crawling after its next meal. There's also one laughable effect that I find

how or when he gets killed, I'll just say it's a different way to how Cooper died in the original, and it's a much better way. To say anymore would spoil it. Suffice to say that NOTLD '90 is a worthy remake and ought to be seen (if it ever gets a distribution deal!)

So, although the good old days of freely available uncut sickos have gone, as have John Morghen's renaissance years, there is light on the horizon. For Tom Towles has shown he has acting talent and has proved his adeptness at getting under our skins and annoying us. Personally, I love him - may he play the wanker for evermore. If John Morhen was the king of doing that, then the king is dead; and if I may quote a certain Mr Cronenberg - "Long Live the New Flesh!"

(TIM UNDERWOOD)



HOME MADE HORROR !

HERESY

Directed by: MICHAEL BRENNAN.
Made by: RONAN SMYTH, DOMINIC DENNISON, NATHY GILLARD, AISLING DOHERTY, JENNY McANDREW.

As a kind of prequel to a more indepth article on this film, and even a set report, maybe. "HERESY - PROMO" was sent to me a while back now. It came from a gang of film-makers in Co. Mayo, Southern Ireland and the leading force and director Michael Brennan in particular. To be honest I was expecting something amateur like 99% of the other tosh I'm sent, but was very pleasantly surprised to see a very expertly, put together and professional looking short film that promises a very interesting full length feature to follow.

The story seems to revolve around religion, as the title suggests, and the way it can be turned around and used for more evil ends against a young couple who get involved in the

rituals that go hand-in-hand with such practices.

The promo reel is very disjointed and hard to understand exactly what's going to be the full story when it gets to its eventual feature length. I have a script, but I don't know if this is the final draft? There's not enough space in this issue to go into depth about the script, but you can be assured that this isn't the last you're going to be hearing of "HERESY" and also Michael Brennan, once I get my teeth into something I don't let go of it without losing my dentures.

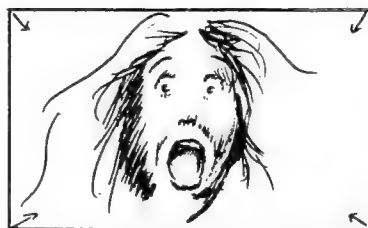
The promo goes like this anyhow - a little girl is running through fields of flowers with her doll until she comes across a skeleton on a cross. This is followed by some very disjointed images that include an intact person nailed to a cross and the blood being collected in a chalice, a guy with no eyes and rice

pudding oozing from his mouth, a young man being beaten in the back of a moving van, and a lot more. The feel of some of the footage is similar to the original "Texas Chainsaw Massacre", very impressive. It's also accompanied by a soundtrack that's not dissimilar to that used in "Nekromantik". On the whole an interesting start, let's hope the finished article lives up to this.....time will tell!



CONT'D TRACKING SHOT

12



Camera rushes to girl - she screams

13



CLOSE ON SKULL

14



Doll drops from camera to ground

15

HOME MADE HORROR! RANDOM STABBING...

RANDOM STABBING + PRODDING WITH SCALPELS AND POWER TOOLS (full title)

Directed by: ANDY BULLOCK.

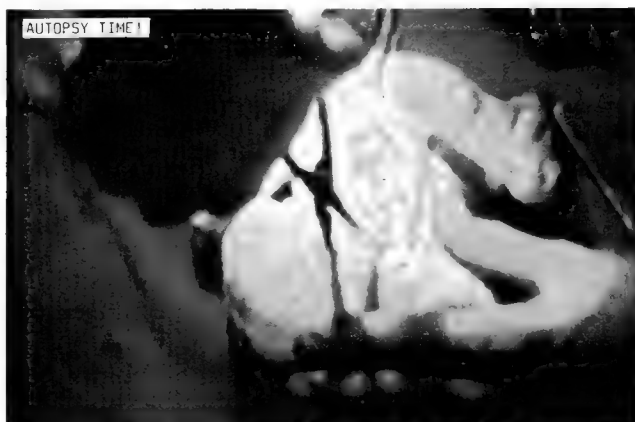
Starring: NOBODY.

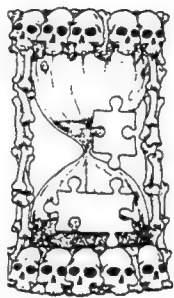
This is described by the director as "the knife-edge (+ often blurry) artificial distinction between medical films and certain types of horror films (especially Fulci's love of autopsies, the "mad doctor" theme recurring in such films as "Dr Butcher M.D.", elements of Joe D'Amato's films e.g. the necrotaxidermist in "Blue Holocaust", the interesting-because-it's-so-badly-done operation in "Absurd" etc etc..) an attempt to recreate and demonstrate the beauty of lurid colours in old '50s American army medical films, the influence of the "Dr Benway" character in "Naked Lunch"...". What this lot involves is a dummy head and shoulders being set up below a pillar-drill, the head shaved, and the drill brought down, very slowly onto the front of the skull squirting brains and pus everywhere. The head is then cut apart with a circular saw and the chest parted. The insides are removed, looking like 5 pounds of tripe, and that's basically it. It is all accompanied by an industrial soundtrack that was pretty cool. But as for the whole thing; I'm not sure to lives up to the director's comments, it looks like gore for gore's sake. The dummy head is ropey, but splatters nicely and the whole thing is just too long and drawn out, I realise that's what he's aiming for but after a few minutes it gets very boring.

The director - Andy Bullock has a good eye for an interesting camera angle and his editing is very effective, maybe he should choose a story next time.

The other film Andy sent was a short documentary about a machine he made - it comprised a 1950s Electrolux vacuum cleaner with 3 sets of 3 kitchen knives on it - a daunting slashing machine if it didn't fall to bits every time it's started. Quite interesting, but hardly home-made horror.

Since writing this I've since heard that one of Andy's shorts, not reviewed here, is being released on a compilation tape being put out by Jorg Buttgerreit's producer - Manfred Jelinski, watch this space for more details.





MISSING MINUTES

DEMONS 1 + 2

Well, it had to happen eventually; we've moved onto the censor's snipping in these pages from now on, unless another non-censor victim of interest shows up.

For starters we're picking on an interesting one that remains quite gory, but just what did it start out like? You're just about to find out! There isn't anywhere near as much missing from the U.K. release of "DEMONS" as it appears when you see the UNCUIT version for the first time. It does seem a lot more intense than the U.K. version, but it only adds up to seconds overall. Maybe it's because the gore is the most noticeable thing about the film, so when there's even just a little bit more it exaggerates it?

The first difference appears when the second of the, what appear to be, prostitutes that are escorted by the big black guy in the dodgy suit gets "demonised". We see her new "demon" teeth pushing through her originals chompers. There is slightly more footage of them tearing their way through - 7 seconds.

Next, when the blind guy, who has recently lost his "girlfriend", gets his, already useless, eyes poked out by a demon attacker we actually see the finger enter the sockets and it's a lot more graphic - 7 seconds.

There is then a completely unexplainable addition to the CUT version; When the black pimp is

ripping the film, that is suspected of causing the problem, from the projector and the picture is seen to leave the cinema screen. The words "FINE PRIMO TEMPO" are viewed momentarily. I have no idea what this means, or what the point is of putting it in the U.K. version, so don't even ask - ~3 seconds.

When the black pimp stabs and throws one of the demons over the balcony, it lands near the girl with the long hair who's hiding in the stalls and in the uncut version we have more footage of the stiff dribbling pus and gunk over the girl - 5 seconds.

Next is the longest, and most expected, cut of the whole film; The car with the arseholes is parked outside. The punk girl tips cocaine everywhere and there's a mass scramble to retrieve as much as possible. Some of it lands on her chest and a razor-blade is run over her to scrape it up. In the uncut version this is considerably longer with the blade following every inch of her chest and even her nipple. A small cut is sustained also. This is the most predictable cut in "DEMONS", as the censors appear to hate anything sexual and violent, especially involving knives - 24 secs

Then we have the shortest cut of the film; Near the end a demon gets his hand sliced in the revolving wheel of the motorcycle in the foyer. There is slightly more gore in the uncut version - 1½ seconds.

MICHELLE SOAVI AFTER SEEING THE CUTS MADE BY THE BBFC.



The final scene involves the director himself - Michelle Soavi - who plays the guy in the mask who's delivering the tickets on the underground at the start. He meets a sticky end on the roof at the very end. A spike is pushed through his head. In the cut release this is considerably trimmed gorewise - 6 seconds.

A total a just less than a minute, but you can fit quite a lot of gore and sleaziness into a minute as the above account proves.

"DEMONS II" on the other hand appears to be untouched by the BBFC's hand. I checked the U.K. release against the Dutch and they check out as identical in every respect. Yippee I hear you shout in unison.

NEXT ISSUE: HELLRAISER + HELLRAISER II: HELLBOUND, come under scrutiny. Including a look at the longer Japanese version of the latter.



EDDIE KIDD V'S THE DEMONS.



A BBFC MEMBER? NO SUCH LUCK!



FILM, VIDEO & TELEVISION

R E V I E W S

LUTHER THE GEEK

Directed by: CARLTON J. ALBRIGHT.

Starring: EDWARD TERRY, JOAN ROTH, J. JOSEPH CLARKE, THOMAS MILLS.

This is without a doubt one of the wildest films I've ever seen! It's just wonderful, so O.T.T. it's a riot. They've just got to make a sequel - "LUTHER RETURNS", "SON OF LUTHER", "GEEK-A-GO-GO" whatever? It doesn't matter as long as they do it, soon!

We start by finding out what a "Geek" is. It's apparently a guy who's so desperate for booze that he bites the heads off chickens in a circus side show and drinks their blood in exchange for cheap whiskey.

We join one such exhibit as he displays his talents to a bunch of torch carrying men and a young lad way back in the 1930s. The lad is Luther and the spectacle is the trigger to a life of crime and murder for him, he spends 25 years in prison for killing 3 people as a teenager and as we come up to date is being let out on parole after being a model prisoner for all these years, but... yes you guessed it, it's all front for as soon as he leaves the confines of his cell he embarks on a killing spree.

Luther was obviously effected in a big way by the Geek he saw as a youth for when he kills he bites his victims throats out with his home-made steel dentures. He's also stopped talking and instead clucks like a chicken.... bizarre stuff indeed huh?

"LUTHER THE GEEK" isn't really played for laughs, but you can't help laughing at an insane mass murderer terrorising people and clucking like a chicken. I can't see this ever getting a U.K. release, it's just too obscure and wild, there's also too much throat biting gore, but you never know, stranger things have happened.

Anyway, Luther has found a family to terrorise and that he does, and some! The fight (for survival) is on, man against chicken-man.

This is a very well made little shocker with some genuinely suspenseful moments and a more than fair helping of gratuitous violence and gore. Highly recommended.

THE FILM: ***½

THE GORE: ***

BARTON FINK

Directed by: JOEL COEN.

Starring: JOHN TURTURRO, JOHN GOODMAN, JUDY DAVIS, MICHAEL LERNER.

So this won pretty much everything going at Cannes huh? Best film, best

director and best actor too? It deserves every one of them! I've always been a fan of the Coen brothers, ever since the very underrated, "CRIMEWAVE" collaboration with Sam Raimi. "RAISING ARIZONA" is one of my favourites of all time and "MILLERS CROSSING" isn't far behind, and now there's "BARTON FINK", can these guys do nothing wrong?

It concerns a writer - Barton Fink, played by John Turturro. He writes screen-plays and has had one success on the stage, but that's enough it seems for he's lured to Hollywood to write for the motion-picture industry, oh yeah, it's set in the 1940s by the way. Against his better judgement he moves to California, is given a project to write a wrestling movie and moves into a huge grotty hotel where the wallpaper peels off the walls with the heat and his next door neighbour is a cackling insurance salesman/nutter, played by John Goodman. Here the rot sets in and Barton gets a bad case of writer's block, not helped by his new celebrity acquaintance - Michael Lerner, who plays an alcoholic screenplay writer with a secretary/lover who is more than just the inspiration for his work. Barton soon falls for her charms himself and that's where the real trouble starts, for after their first night together he awakes to find his new partner in a pool of blood next to him in bed. Naturally panicking Barton enlists the help of his nearest new friend - John Goodman, who a bit too calmly

gets rid of the corpse and leaves town, but who killed her?

"BARTON FINK" is a brilliant study in paranoia and blind panic as well as a damning insight into the Hollywood lifestyles of the 40s, it's superbly observed and the acting is astounding and at the same time so over-the-top it's totally unbelievable. The Coen brothers are without a doubt a force to be reckoned with and "BARTON FINK" is yet more proof, if it was needed. Weird and wonderful!

THE FILM: *****

THE GORE: *

STATE OF GRACE

Directed by: PHIL JOANOU.

Starring: SEAN PENN, ED HARRIS, GARY OLDMAN, ROBIN WRIGHT, JOHN TURTURRO.

O.K., so I know it's not horror, I also know it's out on video already, but it's quite simply the classiest American film I've seen for a long time, along with "BARTON FINK" that is. I just had to cover it, after all this is my zine and if I can't indulge my own tastes then I'm not playing anymore!!!

The story revolves around two brothers, Oldman and Harris. They are small time crooks involved in all kinds of protection rackets and general thuggery. Oldman, the younger brother, had a friend when he was a kid, Penn, but he moved away at an early age and hasn't seen him since, until now! Penn shows up and is in the gang straight away. You see he killed a couple of drug dealers and the word got around, so he's respected and in with the brothers.

You thought there was a lot of swearing in "GOOD FELLAS" huh? Well this makes "GOOD FELLAS" look like "MARY POPPINS". It's called realism Mr controller of BBC and ITV!!

Anyway, it turns out Mr Penn isn't the bad boy he's made himself out to be; the drug pushers were undercover cops, the bullets were blanks, and Sean Penn is a policeman from another city sent in to stitch up the brothers.

Like I said, this is the classiest American film I've seen for a long



BARTON FINKING.

time, you'd swear that Mr Joanou has been watching "THE KILLER", the bullet-hits and bloodshed are very, very similar, even in slow-motion a lot of the time, maybe it's Sam Peckinpah he's been studying? Whoever it is it's done wonders, the finale is absolutely mind-blowing, literally! Without a doubt the best thriller available on video at the moment, RENT IT NOW!!!

THE FILM: *****

THE GORE: ***

DR CALIGARI

Directed by: STEPHEN SAYADIAN.

Starring: MADELINE REYNAL, FOX HARRIS, JENNIFER BALGOBIN, LAURA ALBERT, GENE ZERNA, BARRY PHILLIPS.

The more perverse of you out there will recognise the directors name as that of the man responsible for "CAFE FLESH". You'd have thought he'd have a job out-weirding "CAFE FLESH" wouldn't you? Well he has, or should I say did! And "DR CALIGARI" is it. At the time there wasn't a good word written about this film, but I'm about to change all that.

The original, made way back in when, is considered a classic by some, but for some reason this remake failed to achieve the same status, maybe it's just too weird?

The story is pretty much non-existent in normal film terms. Basically it's about a female sex therapist who's ideas and methods are far from conventional. She wears a steel bra and gets her kicks from sadism and masochism. But this is neither here nor there. The story doesn't seem to matter, it's the scenery, the sets, the clothes, camera angles, lighting, everything else that is really striking in "DR CALIGARI". It's a sort of "horror-comedy", but like nothing you've seen before. Sayadian's porn background shows through here and there, but even that isn't important. The whole thing is just plain wild and wacky! I get a inkling that that's intentional, and that's why it flopped, it's too wacky for its own good.

The best way to describe it is - Vic Reeves on acid meets "Willy Wonka and the Chocolate Factory" and Madame Sin - head on! It ranges from stupid to hilarious, but is never boring. Bright colours abound and it's visually stunning if a bit, obviously low budget in places.

Indescribable fun and frolics!

THE FILM: ***

THE GORE: *

SLIME CITY

Directed by: GREGORY LAMBERTSON.

Starring: ROBERT C. SOBIN, MARY HUNTER.

This low budgeter is about a man who moves into a new apartment only to find he has some very strange neighbours. Two punks from over the way, one a sexy nympho, the other her boyfriend. All the inhabitants enjoy eating a blue yogurt, which our star soon starts to get a taste for himself. It starts to turn him into a slime covered psycho killer straight away. His condition gets worst at the end of the film when every bit of him that can be sliced, chopped, ripped and mashed, is!

Full of campy humour and with its fair share of gore, this puke filled goofest is slow to start but fun once it gets going. The last 18 minutes are a gore and effects OD when all your questions will be answered and our killer is chopped, bit by bit into infinity. Some other scenes are fun too, with a "Videodrome" stomach effect and a "Re-animator" head and body effect, all adding to the fun. I'm sure I saw Jim "Street Trash" Munro's name on the end credits as steadycam operator. Could this be a joke considering that "Street Trash" was made a year before this? Who knows?

If you don't like folks puking their guts up (not in the Fulci sense of the word) then don't watch this as a lot of blue puke hits the screen as well as blood, slime, goo, ooze and of course, guts.

(GREG LAMB)

THE FILM: ***

THE GORE: **

SGT KABUKIMAN

Directed by: LLOYD KAUFMAN & MICHAEL HERZ.

Starring: RICK GIANASI, SUSAN BYUN, BILL WEEDEN.

"Fatal sushi..lethal chopsticks..and as American as Mom's apple pie!" Poster ad line.

Well, I have to admit it, I was mighty sceptical. A "P.G.-13" film from the usual hard-liners of New York's finest film company? Sounded well dodgy, if you asked me...so I sat down and waited and was pleasantly surprised. The plot, as you might expect from messrs Kaufman and Herz is by no means linear, straight-forward or even serious. New York detective Harry Griswold, at a Kabuki play one night, is accidentally endowed with the mystical Kabuki powers of an elderly doyen of the art mowed down by machine-gun fire. Soon he is the legendary Kabukiman, a superhero with a difference: he uses chopsticks, fans and parasols in the war against the "fuckers and screwheads" of the city instead of more conventional weaponry. Under the watchful eye of his comely female Japanese mentor, Griswold/Kabukiman has to take on the might of the "Evil One" (talk about a generic character name!) and his minions to stop evil from ruling the earth (talk about a stock generic plot!) Along the way Iroma throw in their usual none-too-subtle barbs against corrupt lawyers, yuppies, the



SGT KABUK...

president, greedy corporate businessmen, money grabbing evangelists and (most heinous of all!) jugglers. A new Iroma classic, replete with a scene-stealing monkey called Toyota (so-called because he was conceived in the back of one?) who mumbles his way through his simian part and turns out to be the most serious actor in the film. I found it a lot more entertaining than recent Iroma fare like "Iroma's War" and "Toxic Avenger 2 & 3" (although the Oriental version of "Toxic 2" does have gore galore - eviscerations eye-gougings, brain-smashings and throat-slashings...) these are a few of my favourite thingggss..."; pretty damned enjoyable all-in-all. The Edinburgh Film Festival crowd I saw this film with loved it, and a large contingent of them stayed behind when it finished to catch the credits and the concealed jokes they hold - obvious Iroma fans. It's a pity they held back on the ultraviolence though, because there were dozens of opportunities for sanguinary spillage in it...ah well, c'est la vie. I was almost going to (proudly) add that I'd done a whole review without using even a single expletive, but then I realised that the taxi driver quote fucks up this laudable ambition well and cuntinng truly. Ah well, one of these fucking days... "Oooohh, Rock & Roll is shit..."

(GRAHAM RAE)

THE FILM: ****

THE GORE: *

POISON

Directed by: TODD HAYNES.

Already being called, the most controversial film of the year, this new film from the director who made the life of Karen Carpenter into a film using only Barbie dolls, has caused uproar in the U.S. Being called "repulsive", "soft core" and "an affront to moral America" it was made for \$255,000 and made the right wing in America go mad and try to stop it being shown and also stop the arts funding group from giving any more money to films that are "obscene and offensive".

The film is shot in three very different styles. "Hero", the story of a 7 year old boy who kills his father and then flies away, never to be seen again, is shot in a documentary style and is very funny in places, as well as very strange. "Horror", is the story of a scientist who finds a serum, that is the human



...IMAN + WOMAN.

sex drive and then accidentally consumes it. He soon starts to turn into a pus oozing, boil covered mad man, who spreads the sexually transmitted disease to everyone he comes into contact with. This is unmistakably an analogy of AIDS. It's shot in a B-movie style of the '50s and is very well done. Watching it makes you feel like you're looking at an old Quatermass film, it being made in black and white.

"Homo" follows the story of a man who falls in love with a prison mate, who years ago he had seen being fucked by his mates and who he had also had sex with. The gay sex scenes will put a lot off being quite explicit and soft core but it is a good study of violence sometimes being the only way of coming into contact with someone who you are sexually excited by. (It has been proved that 90% of queer bashers turn out to be homosexual). Shot very much in the style of Fassbinder's film "Querelle", which is, like the 3 stories in this film, from a Jean Genet novel.

Being made by a gay director and based on the books of a gay writer, it goes without saying that this is not a film for the right wingers or homophobes. It is however a strange and totally engrossing film that draws you slowly in. The 3 films are inter-cut making it harder to watch, but this doesn't stop it from being deviant, disturbing, intelligent, acidically perverse and uncompromising. One critic in the U.S. said "Salo was nothing in comparison!" I can say that one scene did make me gag twice and look away, so that I wouldn't puke over the person in front.

(GREG LAMB)

WEIRDNESS: ***

FILM: ***

POPCORN

Directed by: MARK HERRIER.

Starring: JILL SCHOELEN, TOM VILLARD, DEE WALLACE STONE, DEREK RYDALL.

I expect you all remember seeing this in Fango'? Well it's not half bad, it's not brilliant but it's better than alot of the new stuff. At least it's got some imagination behind it, and it shows.

A bunch of college kids who form a film study group decide to organise an all-night horrorthon... hey that's original! The films they decide to show all had gimmicks to go with them originally, like 3D, Odour-vision or electric shocks through the seats and they recreate these, but things go drastically wrong thanks to a '60s snuff movie maker/satanist who's come to the cinema to kill his daughter; one of the students.... or is she, and is it the '60s star? I'm not going to tell you! You'll have to wait and see.

As I said there's obviously some imagination gone into this. O.K. so the victims are your usual American college kids and that stops you from feeling any sympathy straight away, but that aside the idea is sound, the acting adequate and the overall production values strong. It stills smacks of straight-to-video in the U.K., but you never know?

With a distinct lack of decent medium budget shockers recently it's refreshing to see one that doesn't leave you feeling like you've just wasted 90 minutes of you're life. Pretty good stuff.

THE FILM: ***

THE GORE: *



HIGHWAY TO HELL

Directed by: ATE DE JONG.

Starring: PATRICK BERGIN, ADAM STORKE, CHAD LOWE, KRISTY SWANSON, C.J. GRAHAM

Another one featured heavily in Fango', remember it? Well once again they didn't waste their time or page space, what's this world coming to huh?

We start off with a young couple running away to Las Vegas to get married. On the way they pull into a weird gas station run by a strange lonely little man who warns them about using the road they're about to. Kids being kids, films being films the couple decide to ignore the old man's rantings.... to their cost! You see the road splits into two; one is your normal back-road, the other is your normal back-road to hell, and guess which one our couple end up on? Yeah, it's a hell of a ride. But only the female half of the couple is taken by the cop from hell - "Hell Cop" (him with the writing on his face). And the boyfriend is left to follow, so follow he does.

There's some really great ideas in "HIGHWAY TO HELL", it's something different. These days it's hard to come up with new, fresh themes and situations, but somehow "HIGHWAY TO HELL" has managed just that. Why hasn't anyone released this here yet? Considering the stuff that does get released over here this should have been top of the list.

Back in the story - Charlie (the male half of the couple) has to enter hell to find his girlfriend and this is where the story really starts, here he meets all sorts of weird beings and gets nowhere fast. His girlfriend is being taken to Hell City, we find out, and he has to rescue her. You see, she is a virgin and as such a prize in Hell City.



THE GORE: **

EVIL SPAWN

Directed by: KENNETH J. HALL.

Starring: BOBBIE BRESEE, JERRY FOX,
DREW GODDERIS, JOHN CARRADINE.

Come with me people, let's go for a trip to the bottom of the ladder, to No-budget City, to Why spend \$10 when you can do it for \$1 County, U.S.A. and there we'll find "EVIL SPAWN", in a pile marked "Fred Olen Ray Only", it's not one of his, but it could well be.

An actress who's the wrong side of 30 (played by Bresee) is so desperate to land a big role that when she's offered a new, unheard of, youth restoring drug she accepts, with tragic side-effects.

It turns out the inventor of the drug (played by Carradine, who's incidentally in it for about 10 seconds) is killed by his assistant who in turn offers it to the actress, before blowing her own brains out.

Closely following this the director, producer, editor, script-writer and the entire crew who worked on this film all blow their own brains out... no, not really, it was wishful thinking on my behalf. This is one of the biggest pieces of shit I've ever seen. The directing is awful; with the tops of people's heads cut off everywhere. The effects are diabolical, the acting is pathetic not helped by a dreadful script... the whole thing isn't worth the price of a blank tape and I'm certainly not wasting any more space in this magazine on it.....

THE FILM:

THE GORE: 情情



KEY.....NUFF SAID'

FIST OF THE NORTH STAR

Directed by: TOYOO ASHIDA.

**Starring Voices of: JOHN VICKERY,
MICHAEL McCONNORHIE, MELODIE SPIVACK.**

"AKIRA" is a very hard act to follow, but by-jiggedy they've done it "FIST OF THE NORTH STAR" is simply superb. Ken is Fist of the North Star, but his ex-friend; Shin, wants his woman; Julia, and destroys Ken to get her... Ohh yeah this is all after the world is as good as destroyed by nuclear weapons, all that's left is barren earth and mutants who fight each other constantly for supremacy.

Ken has 2 brothers who both want to takeover his crown - Jagi; who pretends to be Ken and rule with evil, and Raah; who sets himself up as the new king and is equally evil. Meanwhile we meet a couple of young kids who are desperately trying to escape a gang of robbers. In the process one of the robbers is about to squash the little girl, but as he does so she summons forth, telepathically, Ken from his grave and the battle is on; Ken against his 2 evil brothers and anyone else who is evil and gets in his way.

As with "AKIRA" the animation is mind blowing and breath-taking, but this is also the most violent and bloody animation I've ever seen, in fact if this was real-life-action it would easily be the goriest film ever made! People are split into millions of pieces, crushed, mashed, explode. Heads are split horizontally, vertically and diagonally. Eyes are ripped out, popped out. Arms are torn, sliced and lacerated off. You name it, this has it. It's a blood soaked epic of good v's evil to match any horror any of you've seen. BUY IT NOW!

THE FILM: ****

THE GORE: 美-國-美-國-美-國

CANNIBAL HOOKERS

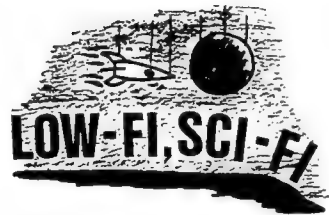
Directed by: DONALD FARMER.

Starring: MARYA GANT, KATINA GARNER,
DIANA CRUZ, TOMMY CARRANA.

Shit, Shit, Shit, Shit, Shit, Shit,
Shit, Shit, Shit, Big tits, Shit,
Shit, Shit, Shit, Shit, Crappy done
gore, Shit, Shit, Shit, Shit, Shit,
Shit, Shit, Shit, Shit, More big
tits, Shit, Shit, Shit, Shit, Shit,
Shit, Shit, Shit, Shit, Shit, Shit,
Shit, Filmed on video, Shit, Shit,
Shit, Dreadful acting, Shit, Shit,
Shit, Shit, Shit, Shit, Shit, Shit,
Shit, Even worse script, Shit, Shit,
Shit, Shit, Shit, Shit, Shit, Shit,
Shit, Big tits and fat slags, Shit,
Shit, Shit, Shit, Shit, Shit, Shit,
Shit, Shit, Shit, Shit, Shit, Shit,
Shit, Shit, Shit, Shit, Shit, Shit,
Shit.... Just total arse-wipe-
butt-fucking dog shit on toast.
Unredeemable trash, a waste of
celluloid and that's the best thing I
can say about it!

THE FILM:

THE GORE: **



THEM

Directed by: GORDON DOUGLAS.

Starring: JAMES WHITMORE, EDMUND
GWENN, JOAN WELDON, JAMES ARNESS.

Now we are talking real class. O.K. so it's not really "low-fi", but that's just a blanket term to describe any old, corny sci-fi film and also an excuse for me to pander to my love of these old masters.

A young girl is found wandering in the desert, she is dazed and apparently suffering from shock. Found by a police unit it doesn't take them long to find a wrecked caravan just down the road, that appears to be the remains of the little girl's home, but what caused the damage and what's that weird whistling noise heard on the wind?

Pretty soon more evidence of something sinister afoot is found when a local store looks to have suffered the same fate as the caravan, a police officer left at the store is the first to witness the cause of the damage, but he doesn't live to tell, and still the whistling continues.

The F.B.I. are called in as it's discovered that the little girl's father, missing, was working for the bureau. They also bring in a doctor of agriculture and an assistant, his daughter; the love interest?, because a strange print was found near the caravan. It is then that we discover that the desert was used to test nuclear bombs a few years before and the first giant ant is sighted and killed.

The acting in "THEM" is a million times better than many of its ilk, as is the production values in general. Even the giant ants are pretty effective and don't look too much like tiny puppets made to look huge. The story is, as you can tell, corny and predictable but works well and I bet scared the hell out of cinema audiences in 1954, when "THEM" was made.

The doctor locates the nest and it's bombed with acid, but it seems it's just too late, the queens have already flown the nest and could be setting up new nests, anywhere. The hunt is now on.

This is how a sci-fi/monster movie should be made. It's classic nail-biting stuff.

"A sci-fi Classic of the Atomic Age."
it says on the cover, what more can I
add?!

THE FILM: 新鐵金剛

VISIBLE CHEAPNESS: *
(Remember, the lower the "Visible Cheapness" score the better the film)

NEXT ISSUE: A double-bill featuring
"FORBIDDEN PLANET" and "ROBINSON
CRUSOE ON MARS".

WORLD EXCLUSIVE!

VERMILLION EYES

NATHAN SCHIFF

FILM VIDEO
& TELEVISION
R E V I E W S



"EYES DOWN FOR A FULL MASK".

Starring: JOHN SMIHULA, SUZZANE DERISON, KAREN CRAVITZ, BARBARA BALMER, CINDY LACRECA.

Well, it's been a hell of a long time coming, but here it is - a new Nathan Schiff film. But was it worth the wait?

The story, basically, follows the life of a man obsessed by death; he stops and films car-crash and suicide victims, dreams and daydreams about death and killing and his whole life seems to revolve around death and dying. He's also the most unlucky, or lucky as far as he's concerned, man I've ever seen - in the space of the film's setting he witnesses more deaths and recently deceased bodies than a pathologist on overtime. He sees a girl throw herself under a train, a woman with a kid in a pushchair get hit by a hit and run driver, finds two fresh car-crash victims in separate incidents and stumbles across another fresh stiff in the woods, no wonder he's so fixated with death!

Anyway, our man starts off obsessed with the sight of death and dead things, but gradually that's not enough and the act of killing is the next stop on his slippery slope of depravity.

All the way through the growth of his obsession another need has featured heavily, another factor - Sex, women and sex. He dreams of making love with a beautiful woman and he pays women just to talk to him about things. He also finds himself lusting after a woman who later is the victim of the hit and run and his daydreams take over. The ideal thing would be to combine the two things most on his mind and he finally gets the chance with the lifeless corpse he finds in the woods. It's not a rotted stiff, like "Nekromantik", but a fairly well preserved female body that's just about to start decomposing. He seizes the moment. Just as he does a young girl comes across him and his rigid partner. Seeing what's happening she runs, with him closely following, onto a railway line and is killed.

The first death directly caused by his morbid fixation, but definitely not the last, for now he's experienced death as the cause and not strictly as an observer he's got the taste and a bloody killing spree follows.

"VERMILLION EYES" is without a doubt Nathan Schiff's most professional film to date. The production values are far higher than in his previous masterpieces. Some people would say that's a bad thing, as that was part of the charm of his earlier work, but believe me it hasn't lost that side of it, it isn't and doesn't look like a million dollar epic. It's cheap and seedy and very basic, but that just adds to the realism and whole feel of growing obsession and menace. In being "low-budget" it has the look of the street, God that's cliché! Without the polish of Hollywood.

On the down side "VERMILLION EYES" is a little too long - the print I saw was 120 minutes and the editing is slightly choppy, but I guess that was a rough-cut so who am I to say. As for you gorehounds out there, you won't be at all disappointed there's some really gruesome murders and

even some nasty dismemberment, a kind of Schiff hallmark. Yes, the blood flows quite readily near the end and any film with necrophilia can't help but appeal to the more greedy sleaze addicts among you.

The obvious comparisons to "Nekromantik", I suppose, have to be drawn, but they are not dwelled on for long as they are two completely different films that just happen to feature, loosely, the same subject. "VERMILLION EYES" reminded much more of "Henry: Portrait of a Serial Killer" because of the scheme of events and the filming technique used.

On the whole an interesting and entertaining film that deserves more than the fate of Nathan's other work. It'll never come out in the U.K., but I expect you guessed that anyway.

All I can hope is that his next movie doesn't take as long as "VERMILLION EYES" has, and it doesn't even have a distributor yet. Though I don't think it'll be very long, judging by Nathan's comments in his letters, let's hope not! A definite thumbs-up from this editor, and thanks a million Nathan for giving IFF the world exclusive. Chalk one up for the little man. Make that two! Don't you forget "NEKROMANTIK II", will you?

JOHN SMIHULA PRETENDS TO BE NATHAN SCHIFF.





CENTIPEDE HORROR

Directed by: KEITH LI.
Starring: MARGARET A. LI.

Firstly I must say the subtitles on this were unreadable! But the story seems to be:

A girl is being looked after by her brother while their parents are away. She convinces him to let her go away with a friend to an island. He gives her a lucky charm to hang around her neck, but as soon as they arrive she takes it off and whilst walking in the woods is attacked by giant centipedes. Her friend sees this and dies of a heart-attack.

Her brother is called to the island to see his sister in the hospital where the doctors are unable to identify the strange bites/illness and it is spreading.

What we have here is your standard 50s/60s B-movie plotline done with the inimitable Chinese art of O.T.T. film-making.

The sister passes away and her brother has to leave the island for work reasons and there's nothing to stay for. He does leave a girlfriend there though to continue the investigation into the cause of his sister's death.

Meanwhile the brother continues to see fleetingly a figure dressed in red that he saw first on the island, the mystery thickens...

Eventually he returns to the island and continues the investigation himself and encounters a mysterious old man who has a knack of popping up and scaring the shit out of his girlfriend. Here we also witness the start of the real hocus pocus with yellow paper, slaughtered chickens and, weirdest of all, a naked girl giving birth to black scorpions.

This is the first time I've seen complete full frontal nudity in one of these films, they're usually very careful, but in "CENTIPEDE HORROR" we see her starkers for about 5 minutes non-stop.

Once again, this isn't a brilliant film, but it's sick in places and livens up at the end, with yellow paper - that's always a good sign!

THE FILM: ***
THE GORE: **

DON'T PLAY WITH FIRE

Starring: LO LIEH, LIM CHING CHI, NIGEL FALGATE, BRUCE BARON, ALBERT AU
Directed by: TSUI HARK.

The first thing you'll notice about this early Tsui Hark effort is the music that accompanies the opening title sequence - it sounds strangely like the music from "Dawn of the Dead", but you find that quite a lot in these Oriental films, guess there's no good soundtrack writers in Hong Kong?

The story seems very disjointed. It starts off with a bunch of missing fire-arms and then moves onto a gang of joy-riding kids who kill a guy in a hit-and-run. They are seen by a girl who blackmails them to form a gang with her, she's no angel see.

"DON'T PLAY WITH FIRE" keeps up the Chinese into English tradition of dodgy dubbing, but is the worst I've seen so far, their mouths keep moving ages after the dialogue has stopped. The story now starts to pull together when the girl obtains a box full of Japanese money orders, money orders that were intended payment for the missing arms. The guy who "lost" them is in deep shit unless he gets them back and it's now that the real fun starts.

The girl's brother is an undercover cop and he finds out about his sister's involvement with the underground where she's trying to get the money orders cashed, but before he can do anything to help her she's killed by the guy who lost the money orders.

This isn't a brilliant film and not a scratch on the more recent thrillers, but it is entertaining and pretty violent in places. The U.K. version is apparently missing quite a lot of it though, what a surprise. Average stuff from Mr Hark who went on to better things.

There is a nasty moment that I had to mention where a cat getting caught in some barbed wire and wriggles until it's dead, they love the old animal violence these Chinese.

THE FILM: **
THE GORE: ***

DEVIL FETUS

Directed by: LIU HUNG CHUEN.
Starring: ?

Now this is a weird one. A young girl buys a jade vase at an auction for \$2,500 because she just fell in love with it, nice to have money!

As soon as she gets the vase home weird things start to happen; she imagines she's having sex with a slimy monster and her moods change. The vase is then broken by her jealous boyfriend who for a split-second sees the slimy monster on top of his girl. When it smashes a

strange steam comes out of it turning the boyfriend's face into a mass of scabs, he sees this and jumps to his death through the window. The girl isn't far behind him, falling to her death down the stair-well one night. We now skip forward a few years, the girl's brothers have grown up, but still the family lives in the same house. The house where the spirits of the dead couple are incased in one of the rooms with a spirit seal, trouble is the seal is broken and the evil spirit is free and creating chaos. Even though the story is uniquely Chinese it's something we've all seen before; a house haunted by spirits of dead residents. It's nothing new. Having said that it's handled with the usual verve and works quite effectively, though I've seen much better. As usual there's the standard animal violence, this time it's an Alsatian that get's sliced open with a ceremonial sword - the blood sprays everywhere. Also a bird of prey is slaughtered, they just don't care!

THE FILM: **
THE GORE: ***

P.S. There's loads of yellow paper.

REBEL FROM CHINA

Directed by: RAYMOND LEE.
Starring: JOHN WOO, CECIL YIP, PATRICK TSE, WONG KWONG LEUNG.

It makes a change to see Mr Woo's name on the second line of a review, he's usually the other side of the camera, but here he is, large as life, an actor. Well if Cronenberg can do it why not John Woo?

The story starts with a couple of young lads escaping from China to Hong Kong because of the Communist revolution. They don't leave legally and are soon involved with dodgy money lenders in H.K., heavy duty dudes too. There's also another gang of thugs who are willing to try anything to get their hands on the flat the brothers are living in with an elderly female relative. You see the building is empty apart from



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their place. In short things don't look good.

The money lenders are kept away for a while, and the younger brother can concentrate more on getting rich, an obsession to him, much to his older brother's (incidentally played by John Woo) disgust as it means selling out his friends in the process, not to mention the personal danger he puts himself in smuggling T.V.'s into China and boat-people into H.K. He even cons a loan out of the gang trying to get his flat and uses it to finance his deals, and now he's the starting to get the money he craves so much.

"REBEL FROM CHINA" isn't a classic, but it's a good solid film with lots of action near the end. John Woo's acting is faultless, as is his directing. I must say though I don't like seeing him being directed by someone else, I keep thinking how much better it would be with him behind the camera. Good but not great, directed by Woo is better than starring Woo.

THE FILM: **

THE GORE: **

CHINESE GHOST STORY 1

Directed by: CHING SIU TUNG.

Starring: LESLIE CHEUNG, WANG TSU, WU MA.

So this is the one that started it all huh? You can see why everyone wanted to copy it, that's for sure, it is a beautiful piece of art, graceful and delicate at times, action-packed, striking and filled with marvellous effects the next. They really have got the balance just about right.

As for the story; we start off following a poor travelling debt collector called Ning, he meets up with all sorts of danger on his travels, but nothing to compare with the problems he comes up against when he meets with, and falls in love with a young girl-ghost called Tsing. One of the problems with Tsing is that she's a ghost, which Ning doesn't know yet, also she's going to marry an old monster in a few days and to cap all that she's being chased by a bearded murderer who's trying to kill her again, a kind of early Oriental "Ghostbuster"!

Tsing is controlled by an evil old tree-demon-woman who owns her after her father buried Tsing's ashes under the demon's tree. In order to reincarnate Tsing, Ning must dig up her ashes and present them to a family. He manages to convince the "Ghostbuster" to help once he's proved that Tsing is not an evil ghost and her ashes are dug up and Tsing appears, but before she can reincarnate she is taken by the monster she is supposed to marry and a stupendous fight ensues.

The effects in "A CHINESE GHOST STORY" are breath-taking at worst, with such delights as a 100 foot long giant tongue, a body made of souls, an army of demons, countless flying ghosts and zombies and much, much more! It's a spectacle to behold and behold it you should.

As I said, this is a beautiful visual delight of a film, every camera angle



and bit of trickery is exquisite. When they make a film to look attractive they go as much over the top as they do to make it look violent and savage. Simply a masterpiece. Write to the BBC, NOW and beg them to show it again.

THE FILM: *****

THE GORE: *

CHINESE GHOST STORY 2

Directed by: ?

Starring: LESLIE CHEUNG.

Well, it had to happen didn't it? The first was such a success, financially and critically, it was only a matter of time before they made another, and now there are three, see the following review.

It follows on directly from the end of the first; Ning returns to his old home town, only to find that everything has changed. The first thing he does is go to a local eating place and tucks into a stew until he realises the meat in it is human! As he pukes the police run into the cafe and he's wrongly arrested as a murderer. He is imprisoned with a wise old man who helps him escape. As soon as Ning's back in the outside world though his problems really start; he takes a horse that belongs to a mole-man, he can travel underground as fast as the horse can overground, and then takes refuge in an old house where they, the mole-man and Ning, are attacked by a family of ghosts who think Ning is some kind of wise elder. One of the ghosts bears more than a striking resemblance to Tsing, from the first film and Ning is convinced it's her. About this time a giant monster turns up at the old house and Ning and the mole-man have a fight on their hands. "A CHINESE GHOST STORY II" is much more commercial, in a western way, more monsters etc... than its predecessor but is still filled with

the style and grace of the first. The fight scenes and special effects are also as stunning as ever.

Back in the story the monster is still hanging around the old house and Ning is still with the Tsing lookalike, but now they've all got a new enemy - a swordsman who has the father of the ghosts in chains on the way to the emperor. Ning and his new gang are up to the fight though.

This isn't as good as the original, but it's a damn sight better than most sequels about. It's still very entertaining and keeps the feel of the first pretty well. You never know, good old BBC might come up trumps, doubt it though!

THE FILM: ***

THE GORE: *

CHINESE GHOST STORY 3

Directed by: CHING SIU TUNG.

Produced by: TSUI HARK.

Starring: ?

This, the third in the series starts where the second left off, but very quickly jumps forward 100 years.

We join a monk and his young assistant on their travels through ancient China. They have many trials and tribulations, but all these fade into nothing compared to what's to come when they seek shelter in the haunted temple featured in "C.G.S. II". Here the young assistant is seduced by a female ghost and persuaded to help her escape his master's power. He also gets caught up with a mercenary hitman whilst trying to get a golden Buddha fixed. The assistant and his new "friend" return to the temple where they wait for his master to return and the hitman can get his money for rescuing his assistant.

More ghosts visit them there and the most powerful of them all - the high priestess.... the fight is now on!

It's definitely not as good as "C.G.S. I", but it's better than "II". The effects are as stunning as ever and include 10 foot long fingernails, ear-lobes that extend at will and act as cool sunglasses, the old favourite 20 foot tongue and much more. Once again a very entertaining, if a little confusing, film. There's even some gore in this one too, with a fight scene and plenty of severed limbs being thrown around.

THE FILM: ***

THE GORE: **

COMING IN ITF #11: A THRILLER ONLY ISSUE - GOD OF GAMBLERS, JUST HEROES, FLAMING BROTHERS, BLOODY BROTHERHOOD, A HEARTY RESPONSE, HERO OF TOMORROW, THE LAST BLOOD, NOCTURNAL DEMON (at last!) + MORE!

ITF #12: A HORROR ONLY ISSUE - MR VAMPIRE 1 to 4, VAMPIRE V'S VAMPIRE, VAMPIRE V'S SORCERER, DEVIL HUNTER + MANY, MANY MORE!



& PRINTED MATTER

R E V I E W S

DARIO ARGENTO

PIERRE JOUIS.

Published by FANTASY FILM MEMORY.

Well, they've done it again. The same people who gave us the "Cannibal Holocaust", "Lucio Fulci" and "Texas Chainsaw Massacres" books, have pulled out another plum. "Dario Argento, A Deep Red Opera" is a must. If you're a fan of the great man this is a million times more important than "Broken Mirrors/Broken Minds" to your collection. For one it doesn't study the ins and outs of Argento arse and mind, or what they think is the ins and outs of his mind? It just lays down the facts, including a review and plot synopsis of each of his films, a full filmography, an interview with the man himself and a profile of Mr Argento and his work. Enough you'd think? But no, it's also jammed packed solid with wonderful full-colour and black & white stills, from every corner of the world and posters the same. In short it's quite superb. Essential, you thought the past issues were good, you aint seen nothing yet. O.K., so I'm biased as the great man can do nothing wrong in my eyes, but what's fact is fact and this is a serious fan's and collectors dream come true. One thing I would like to know though - where the hell do they get those great stills and posters? Jammy bastards!

ED GEIN - PSYCHO

PAUL ANTHONY WOODS.

Published by ANNIHILATION PRESS.

Very curious little number this. It professes to "document the life and crimes of ed Gein, examines the psychology which drove him to commit his atrocities, and details the legacy of literature and cinema inspired by Gein's legend..." which indeed it does, it's just the way it does it. The book starts with an introduction written by Lux Interior of the Cramps, I remember seeing this in a Cramps tour programme, or it was very similar anyway. Following this is a kind of fictionalised account of the true, as far as can be guessed, life of Ed and his family, dialogue is included but can only be stabbed at, excuse the pun. Bizarre stuff indeed, very entertaining, but at the same time strange. The rest of the book deals, as promised, with the various media interpretations of the Plainfield murders - from "Psycho" to "Deranged" to "Three on a Meathook" to "The Texas Chainsaw Massacre".

"ED GEIN - PSYCHO" is an interesting little book with enough information to keep you interested, it does tend to treat the man as some kind of folk hero, which he most certainly was not, but apart from that and the fact that a lot of the stills can be seen in the Judge Robert H. Gollmar book "Edward Gein", reviewed in ITF #7 this is a nice little addition to any enthusiast of the real life macabre's book collection.

In order to get a copy, they're £6.95 from: CENTRAL BOOKS, 99 WALLIS RD, LONDON, E.9. Overseas: CAROLINE INT, 56 STANDARD RD, LONDON, N.W.10.

120 DAYS OF SODOM

SADE/HEDGES.

Published by DELECTIONATION BOOKS.

It's a very long time since I saw the original "Salo: 120 Days of Sodom" film, but I do remember hating it, so maybe I'm the wrong person to be reviewing this? Anyway, here goes: What it is basically is a collection of reviews of the stage-play, followed by an introduction written by the man himself - Nick Hedges, the full script for the play, an interview with Mr Hedges and a more than liberal sprinkling of black and white stills of the production, apart from that what can I say? The play was reviewed in full by Adrian Jones in ITF #9, the reviews are good, the introduction is about Sade and the interview is an interesting insight into Hedges'

mind and motivation. If you're a fan of the film, the play or both then buy this, if not..... If you do want a copy then it can be obtained for £6.95 + 60p (U.K.), £1.20 (Europe), £2.50 (Elsewhere) from: DELECTUS BOOKS, 27 OLD GLOUCESTER ST, LONDON, W.C.1.N. 3.X.X.

GAUNTLET

EXPLORING THE LIMITS OF FREE EXPRESSION.

Edited by BARRY HOFFMAN.

Published by GAUNTLET PRESS.

Did you know that in 1990, a California school curriculum director removed 400 copies of Little Red Riding Hood from local schools? The reason - the story condones the use of alcohol because it's heroine brings her granny a bottle of wine. This startling fact, and many more like it, can be found in the U.S. import bookzine Gauntlet which, now into its second annual edition, attempts to unveil the growing evil of censorshipist stateside.

That's right folks, within this 400 page compendium you can read all about the antics of such fabulous fruitcakes as The Christian Crusade to Stamp Out Science Fiction, The American Family Association (who claim that Doogie Howser MD "promotes teenage sex"). Florida's Sheriff Nick Navarro who instigated the 2 Live Crew obscenity trial and, of course, our old friends PMRC.

Yet what makes the Gauntlet such a riveting read is not so much the subject matter itself but the quality of writing to tell these evils.

As well as a host of contributions from freelance writers, authors of such stature as Stephen King, Piers Anthony and Andrew Vachss air their views, intelligently, on such topics as the Motion Picture Association of America's ludicrous ratings system, MTV's banning of comedian Andrew Dice Clay and the horrors of child pornography.

The book also includes interviews with such figures as A Nightmare on



Elm Street director Wes Craven, 2 Live Crew's Luther Campbell and Decline of Western Civilisation Part 2; The Metal Years director Penelope Spheeris.

To say that the Gauntlet is packed with information would be an understatement of the highest order. The book informs, instructs and, most importantly, unites, meaning that after years of disarray the anti censorship body is at last able to start facing the censors head on.

(IAN WINWOOD)

CRONENBERG ON CRONENBERG

by DAVID CRONENBERG

Edited by: CHRIS RODLEY.

Published by FABER & FABER.

ISBN 0571 144365

David Cronenberg is one of the true individuals of the world of horror and science fiction films. He stands on uneasy ground occupied by very few directors; between the mainstream horror movie and the mainstream mainstream movie. By recognising that films such as "Friday 13th" have a set of conventions that must be adhered to for their audiences satisfaction in the same way as mainstream films have limitations that place them outside the genre of the fantastic in cinema, the horror/SF fan has transcended the conservatism of formulas and is truly in unknown territory. David Cronenberg's most appreciative audience is composed of those viewers who wish to enter these weird new worlds rather than be spoon fed the same old regurgitated crap over and over again.

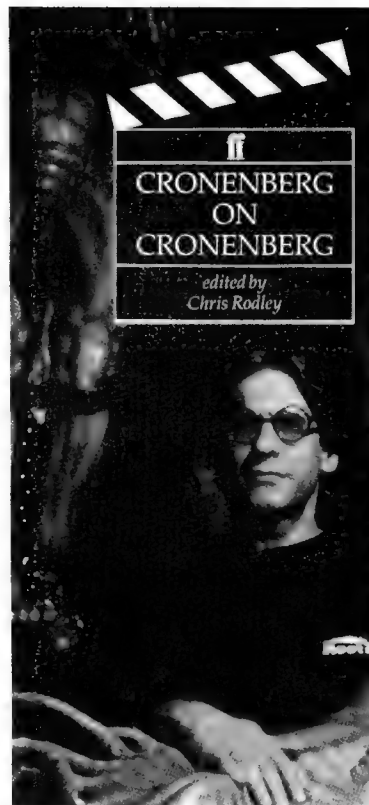
As Cronenberg's films are almost unique in that they are packed with serious intellectual questions without being squeamish about concealing the 'gloop' (as Deprave Cronenberg describes gore and SFX), any writing about his work is bound to be handled in an almost academic

manner. There have been many essays on Cronenberg's works by "serious" film critics, some of the best of these collected in "The Shape of Rage" which included an interview with the Baron of Blood himself. Now, 9 years and 3 major films later, "Cronenberg on Cronenberg" gives the master of biological horror a chance to expand on this interview and give his own opinions on his films at length.

In this book Cronenberg covers all his work chronologically, from "Stereo" right up to "The Naked Lunch". Dave's musings are linked by interludes from the editor which provide the historical context for Cronenberg's own comments - so there are plenty of facts as well as the director's viewpoints.

Fundamentally, the success of "The Fly" has not spoiled Cronenberg into becoming one of the establishment (without this hit he would probably have never been able to get the required big budget necessary for any attempt to film a project as way out and ambitious as "The Naked Lunch"). His tone in this book is modest, but he is honest enough to reveal that he does know he is a serious film-maker by any standards, like his work or not. The book is cerebral without being too obscure for the general reader who has not taken a course in critical theory, yet is very definitely aimed at those of us who like walking about in the previously unexplored regions Cronenberg has let us into rather than catering for you loveable lot whose theme song is "I ain't nuthin' but a Gorehound".

At present the book is only available in hardcover (paperback to come in a year or less if we are lucky) and even though it includes some handsome if non-confrontational stills (virtually none of the more visceral moments in Cronenberg's films are represented), none of these are in colour or on gloss paper. An excellent book that the committed fan will enjoy more than a work of



'objective' criticism. It's good to see an artist having free reign to give his own opinions on his work.

(STEVE ANDREWS)

THE TIGER MAN

CREATED BY SHIN SHIN 1960.



STARLINE ART © JERRY SHIMONE 1992.

SOUNDTRACK REVIEWS

FANTAFESTIVAL 1

Music by: **VARIOUS ARTISTS.**
Label: **CINEVOX (Italy 1991).**

This is a compilation which was not very easy to get hold of, and now that I've got a copy, all I can say is "what a load of crap!" The only good point is a remix of Goblin's *Profondo Rosso*.

What Cinevox have done here is mix horror themes with science-fiction, which just doesn't work very well at all. Star Wars music followed by the *Exorcist* then the Church followed by *Star Trek*.

For me sci-fi does not belong with horror so I won't recommend it, unless you're a reader of *Starburst*.

(LEE CLARK)

THE MAN INSIDE

Music by: **TANGERINE DREAM.**
Label: **E.M.I. (France 1991).**

I don't know much about the film except it's a French thriller, starring Peter Coyote, but what I do know is that the music is excellent. As with Tangerine Dream's previous soundtrack "*Miracle Mile*" it mixes slow and melodic tracks, played on a piano, with heavier and more powerful ones using keyboards and guitars, the best examples being "*Taboo Society*" which has to be one of the most powerful tracks the band has recorded in recent years. On the lighter side the final track "*News and Mortality*" is a slow and relaxing piano track.

I know I've said it before, but I'll say it again, track down some

Tangerine Dream music whether you're into *Slayer* or even *New Kids* on the *Fucking block* and you won't be disappointed.

(LEE CLARK)

HORROR VISIONS

Music by: **VARIOUS ARTISTS.**
Label: **EDEL (Germany 1991).**

This disc has been released by RTL plus, a German satellite channel, and I must say that it works a lot better than the *Fantafestival* compilation. The track that stands out best has got to be Fred Myrow's *Phantasm* main title, this is the first time I have heard this track away from the film, and the more I hear it the better it gets.

Being German it had to have one Tangerine Dream track, so we get "*Rain in the Third House*" from "*Near Dark*". Two of the best John Carpenter main themes also turn up - "*The Fog*" and "*Halloween*", as well as two from Chris Young, "*The Cenobites*" from the brilliant "*Hellraiser*" soundtrack and "*Haunted Summer*".

All in all a very well put together compilation which also includes music from "*Re-animator*", "*Retribution*", "*Frankenhooker*", "*Basket Case*" and "*It's Alive*". Sixteen tracks in all so there has got to be something for all readers of *IN THE FLESH*.

(LEE CLARK)

NEKROMANTIK 2

Music by: **VARIOUS ARTISTS.**
Label: **DEBIL ENTERTAINMENT (Germany 1991).**

I reckon 90% of you out there in reader-land could hum the theme to the first *Nekromantik* on demand, it was rather catchy wasn't it? Well this ain't nooooo different!

The scoring of Mr Buttgerieit's films has always been one of the outstanding features, rarely commented on, they all contain some of the most original and striking, not to mention catchy, soundtrack tunes I can think of, and *Nekro II* is no exception.

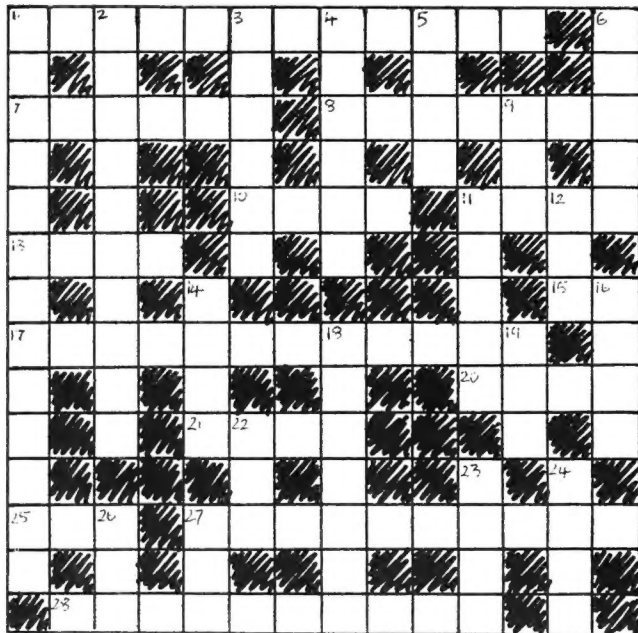
My personal favourites are.... well the whole first half of the C.D. actually - "*Nekrointro*", "*Nekromantik*", "*Pure*", "*Scelette Instrumental*" etc.. it's scratchy, pianoey, weirdy stuff, but I love it. It just fits the film down to a tee and actually makes great easy listening, believe it or not!

It's available on C.D. only and suits the format down to the ground. Buy it or rot, but not for long!

(If you do want to get this enter the competition, there's 3 copies up for grabs...see the competition page in this here issue. If that fails then you can order one from Germany...see advert in this issue too! There should be no problem with customs on this.)



GROSS-WORD



ACROSS.

- 1)+11D)NAME FOR PUMPKINHEAD IN THE U.K. (9,3(5)
- 7) FLY LAVA POPULAR IN HORROR FILMS (6)
- 8) WRITTEN ON A HEADSTONE (7)
- 10)+24D)LATEST DE NIRO, SCORSESE FILM (4(4)
- 11)LAURA'S LAST NAME (4)
- 13)IT HAD A VIEW (4)
- 15)COMES UP TWICE IN A VAN DAMME TITLE (2)
- 17)+18D)ROGER CORMAN DID THE ORIGINAL, FRANK OZ DID THE REMAKE (6,4,2(7)
- 20)1987 BUG HORROR (4)
- 21)ALMOST DARK (4)
- 25)DARIO'S DEEP (3)
- 27)SEE 2 DOWN (6,4)
- 28)1981 ANDRZEJ ZULAWSKI FILM OR A DESCRIPTION OF "THE EXORCIST" SUBJECT MATTER (10)

DOWN.

- 1) ROY WARD BAKER VERSION OF CARMILLA STORY (7,6)
- 2)+27A)RENE CARDONA DIRECTED NASTY (5,2,3(6,4)
- 3) THE KILLER TOMATOES DID THIS (6)
- 4) FRED DEKKER'S NIGHT HAD SOME (6)
- 5) CORMAN BIKER MOVIE (4)
- 6) LARRY'S LAST NAME (5)
- 9) THE SHORTEST NASTY, IN NAME ANYWAY (3)
- 11)SEE 1 ACROSS (5)
- 12)AKIRA KUROSAWA FILM (3)
- 14)#9 WAS FROM OUTER SPACE (4)
- 16)END OF 1990 STEPHEN WALLACE FILM STARRING BRYAN BROWN - FIRST 1/2 IS "BLOOD" - EASY! (4)
- 18)SEE 17 ACROSS (7)
- 19)SERGIO LEONE - HOW MANY DOLLARS MORE (3)
- 22)THERE WAS A KILLER ONE IN "THE DEEP" (3)
- 23)"ROLLERBALL" STAR'S LAST NAME (4)
- 24)SEE 10 ACROSS (4)
- 26)TWO DEADLY (3)
- 27)FIRST 1/2 OF MARILYN MONROE FILM FROM 1956 (3)

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It's GROSS-WORD time again! There wasn't much response to the last one, maybe I'm making them too hard? Well this one isn't that bad. Up for grabs this time is **THREE** subscriptions to this here magazine. Worth **£9.00** each, getting cracking on them clues and you'll be in with a chance of being another ITF-winner! Closing date for entries is 30/6/92. Good luck old things!

LAST ISSUE'S WINNERS.

MICHELLE FLYNN, GWENT. IAN WARD, KENT. DARREN HORTON, ESSEX.

ANSWERS TO GROSS-WORD IN ITF #9

ACROSS.

- 1)ALCHEMIST.5)FU.8)GORE GORE GIRLS.
- 10)GARP.11)EVIL.12)RACE.13)tombs of the BLIND DEAD.15)DOLL.18)GHIDRAH.
- 20)ALTERED states.22)altered STATES.
- 25)TOMBS OF THE blind dead.26)ONE.

DOWN.

- 1)ANGRY RED PLANET.2)CARUNCULA.3)EGG.
- 4)SLEEPING (car).6)DIVE.7)ALLIGATOR.
- 9)ORACLE.14)D.A. (Dario Argento).
- 16)SHIT.17)GRASS. 19)DOT. 21)THEM.
- 23)ACE.24)SUN.

THE BACKPACK

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SHOGUN ASSASSIN is about ready to hit the U.K. sell-thru shelves. It will be in its original **UNCUT** form and it's rumoured to have a digitally remastered **stereo** soundtrack too. As part of a new lease of life for the legendary label - **VIPCO** it will be released very soon, keep watching this space for prize copies.

ZOMBIE FLESHTEATERS is another **VIPCO** classic set to reappear. It will be the original **CUT** cinema version, without any further snipping, i.e. all the violence against humans cut, but some strong zombie wacking still in there. Watch **ITF #11** for a competition.

DRILLER KILLER was another **VIPCO** oldy that was rumoured to be reaching our sell-thru shelves, but there seems to be a few problems with getting it past the **B.B.F.C.**, I think the name is enough to give James Ferman a coronary. Here's hoping...it'll get through that is....

CORPSE FUCKING ART the Jorg Buttgerreit "making of..." film is set to get its world premiere in the Scala on the 30th May 92. It's part of a full line-up of film extremities being screened and features, don't let this put you off, an appearance by yours truly - Steve C.! Don't worry I'm only on there for a split second, so I'm told. Anyway, if you're still interested in seeing it, see the advert on these very pages. P.S. Cover for "CORPSE FUCKING ART" shown below.

LETTERBOXING seems to be catching on at the moment with **C.B.S./FOX** continuing their output of Widescreen fare with the August release of both **BLUE VELVET** and **BETTY BLUE**, the latter also containing an hour more footage, making it the essential directors print. As reported in **ITF #8 C.I.C.** are also planning some widescreen releases.

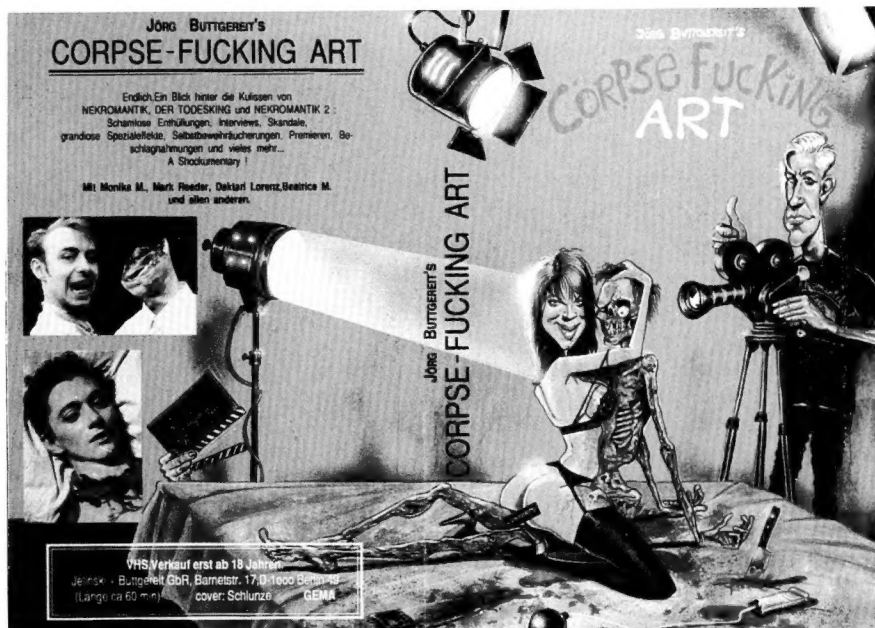
They are very cagey on titles at the moment but they would admit that a definitive widescreen, stereo version of **APOCALYPSE NOW** that also features the original end credit scene with mass destruction is imminent as well as **SCARFACE** and **ONCE UPON A TIME IN THE WEST**. As for **THE THING**, it's still a possibility, here's hoping. What makes the **C.I.C.** releases even more interesting is that they are being taken from original **PAL** masters and not the, far poorer quality, **NISC** originals that **C.B.S./FOX** use. You'll no doubt have noticed how grainy the, already released, **C.B.S./FOX** titles are? I'd put it down to the crappy tapes used on sell-thru, but there you have the real reason.

Still on the subject of widescreen - at last **WILD AT HEART** has made it, even though it's a little expensive. But **NIKITA** seems to be having a few problems. It was planned for the end of March but still hasn't surfaced, come on Palace pull your finger out.

The-the-the that's all folks!
Another **ITF** in the can and now we're comfortably into double figures. The next one will once again be a little late, due to an elongated, well earned, holiday for me and the little lady. Don't panic, it's not going to be that bad, just a couple of weeks or so. Needless to say though it'll be well worth the wait, and anyway it keeps you all on your toes, watching that letter-box every morning - if you're a subscriber? You're not? Why not? It's about time you were isn't it? And on that pathetic attempt at salesmanship I'll leave to reread this sucker,

Yours in gore,

Steve.



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